

The Students' Series of English Classics

HANDY EDITION

821
B99p
1914
cop. 7

BYRON'S THE PRISONER OF CHILLON,
MAZEPPA, AND OTHER POEMS



THE UNIVERSITY
OF ILLINOIS
LIBRARY


821

B99 p

1914

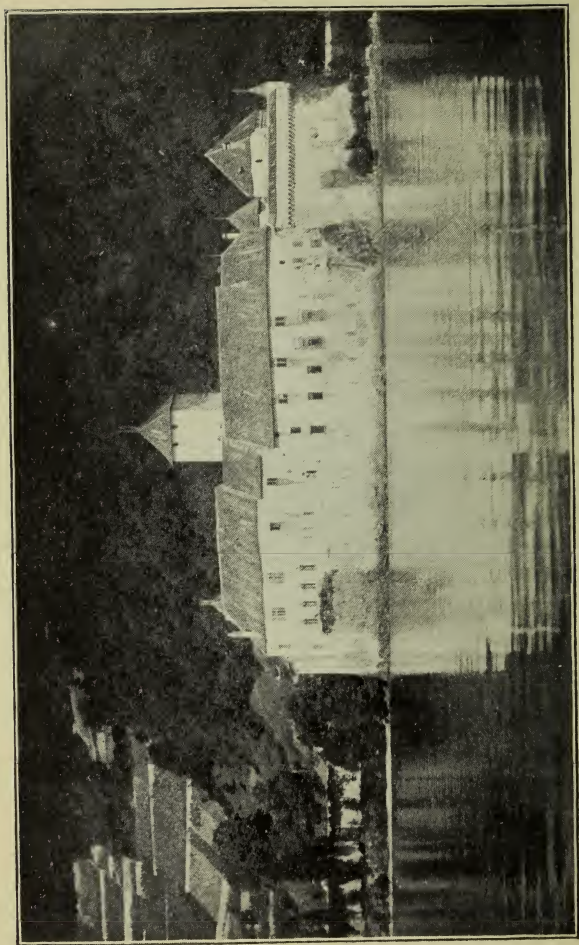
cop. 7

REMOTE STORAGE



Digitized by the Internet Archive
in 2016 with funding from
University of Illinois Urbana-Champaign Alternates

THE LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



The Students' Series of English Classics.

THE
PRISONER OF CHILLON
MAZEPPA

AND
OTHER SELECTIONS

FROM
LORD BYRON

EDITED, WITH INTRODUCTION AND NOTES,

BY
CHARLES MAURICE STEBBINS, A.M.

BOYS' HIGH SCHOOL, BROOKLYN, N.Y.



SIBLEY & COMPANY

BOSTON

1914

CHICAGO

COPYRIGHT, 1905
BY SIBLEY & COMPANY

821
B99P
1914
cop. 7

REMOTE STORAGE

PREFACE.

THE commanding position that Byron made for himself in the Romantic renaissance during the early years of the nineteenth century makes him an important figure in the history of English literature, and as such he justly holds a place in the curricula of secondary schools. Moreover, his intense, subjective, dashing style renders him particularly interesting to younger readers. *The Prisoner of Chillon* and *Mazeppa* are especially valuable for use early in the course when emphasis is being laid on narrative literature. The two poems, while possessed of many common characteristics, are widely different in tone, in spirit; and will thus furnish variety in material for narrative study.

There has been supplied to each poem a series of questions, the purpose of which is to lead the pupil to think for himself. It is not necessary that he be able to give satisfactory answers to all of them. If, by suggesting a new point of view or by broadening his horizon, they stimulate his imagination ever so little or provoke the least independent thinking, they accomplish their purpose. The true ends of education are not realized by giving

the pupil to do what he can do well, but by leading him to strive for that which is just beyond his reach.

The shorter pieces in this volume have been selected with a view to showing the best side of the poet's romantic genius—his appreciation of nature, his love for all that is deep and noble in human life, his sympathy for the oppressed, and his hatred of oppression.

CHARLES M. STEBBINS.

BOYS' HIGH SCHOOL, BROOKLYN.

June, 1905.

CONTENTS.

	PAGE
PREFACE	iii
INTRODUCTION —	
CRITICAL COMMENTS	1
BIOGRAPHICAL SKETCH	4
HISTORICAL SKETCH OF CHILLON	14
THE PRISONER OF CHILLON	23
SPAIN	38
SOLITUDE	40
LEUCADIA	41
GREECE	43
LEAVING ENGLAND THE LAST TIME	47
WATERLOO	48
THE DRACHENFELS	51
LAKE LEMAN	53
CLARENS	59
VENICE	62
THE OCEAN	65
A GRECIAN SUNSET	68
GREECE	71
ODE TO NAPOLEON BUONAPARTE	76
THE ISLES OF GREECE	83
AVE MARIA	87
MAZEPPA	90
NOTES	123

INTRODUCTION.

CRITICAL COMMENTS.

THE POSITION OF BYRON AS A POET is a curious one. He is partly of the past and partly of the present. Something of the school of Pope clings to him; yet no one so completely broke away from old measures and old manners to make his poetry individual, not imitative. At first he has no interest whatever in the human questions which were so strongly felt by Wordsworth and Shelley. His early work is chiefly narrative poetry, written that he might talk of himself and not of mankind. Nor has he any philosophy except that which centres round the problem of his own being. . . . We feel naturally great interest in this strong personality, put before us with such obstinate power, but it wearies us at last. Finally it wearied himself. As he grew in power, he escaped from his morbid self, and ran into the opposite extreme in *Don Juan*. It is chiefly in it that he shows the influence of the revolutionary spirit. It is written in bold revolt against all the conventionality of social morality and religion and politics. . . . As a poet of nature he belongs also to the old and the new school. Byron's sympathy with nature is a sympathy with himself reflected in her moods. But he also escapes from this position of the later eighteenth century poets, and looks on nature as

she is, apart from himself; and this escape is made, as in the case of his poetry of man, in his later poems. Lastly, it is his colossal power, and the ease that comes from it, in which he resembles Dryden, as well as his amazing productiveness, which mark him specially. But it is always more power of the intellect than of the imagination.

STOFFORD A. BROOKE.

Never had any writer so vast a command of the whole eloquence of scorn, misanthropy, and despair. That Marah was never dry. No art could sweeten, no draughts could exhaust, its perennial waters of bitterness. Never was there such variety in monotony as that of Byron. From maniac laughter to piercing lamentation, there was not a single note of human anguish of which he was not master. . . . To us he is still a man, young, noble, and unhappy. To our children he will be merely a writer; and their impartial judgment will appoint his place among writers, without regard to his rank or to his private history. That his poetry will undergo a severe sifting, that much of what has been admired by his contemporaries will be rejected as worthless, we have little doubt. But we have as little doubt that, after the closest scrutiny, there will still remain much that can only perish with the English language.

LORD MACAULAY.

As a poet, Byron professed himself a partisan of Pope, and his first successful essay is after the manner of Pope; but no writer belongs more thoroughly to the early nineteenth century and all its movements than he. In one respect it might have been better for him had he really followed his professed master; viz., in careful workmanship. His productions are often

wanting in finish. He did not "file" and perfect enough. In this regard as in others he is the son of his time. He is of the revolution. His age is fallen and base, to his thinking. This thought filled him with contempt and scorn for it. . . . His spirit found its most congenial expression in a kind of poetry that allowed it the utmost freedom of style, where he could praise or mock, be refined or coarse, terrible or grotesque, comic or tragic or farcical, as his mood was.

HALES.

His work and Shelley's, beyond that of all our other poets, recall or suggest the wide and high things of nature, the large likeness of the elements, the immeasurable liberty and the stormy strength of waters and winds. They are strongest when they touch upon these; and it is worth remark how few are the poets of whom this can be said.

SWINBURNE.

Along with his astounding power and passion, he had a strong and deep sense for what is beautiful in nature, and for what is beautiful in human action and suffering. When he warms to his work, when he is inspired, Nature herself seems to take the pen from him as she took it from Wordsworth, and to write for him as she wrote for Wordsworth, though in a different fashion, with her own penetrating simplicity. . . . But these two, Wordsworth and Byron, stand, it seems to me, first and foremost in actual performance, a glorious pair among the English poets of this century.

MATTHEW ARNOLD.

BIOGRAPHICAL SKETCH OF LORD BYRON.

GEORGE GORDON BYRON was born in London, Jan. 22, 1788.

He was of noble descent on both sides of the family, his mother being a descendant of James I. through his daughter Annabella.

His descent on his father's side is traceable as far back as the time of the Conquest. Two members of the family of Buruns, as the name was spelled, crossed over with William, and Ralph, the poet's ancestor, settled in Nottinghamshire. His son Hugh was lord of Horestan Castle in the County of Derby. The son of this Hugh became a monk of Lenton; but the line was continued by his son Sir Roger, who endowed with lands the monastery of Swinstead.

The spelling of the name had now become Buron; and the next in line, Robert, who lived in the time of Henry II., adopted the present spelling. By his marriage with Cecilia, daughter and heir of Sir Richard Clayton, this Sir Robert de Byron added to the family possessions a large estate in Lancashire, which became the family residence of the Byrons till the time of Henry VIII.

Members of the family fought and died at the siege of Calais, at Cressy, and at Bosworth; and several of them were knighted for their bravery.

“Sir John the Little of the Great Beard” seems to have won the favor of Henry VIII., and was granted the Priory of Newstead upon the dissolution of monasteries by this monarch. Sir John’s descendants were all Royalists, and seven of them were in the field at Edgehill.

One of these Byrons, also named John, for his services at Newbury was created Baron of Rochdale by Charles I. This was in 1643.

The second Lord Byron was Richard, John’s brother, who was noted in war, especially for his heroic defence of Newark. His son William became the third Lord Byron, and is memorable principally because of his marriage with the daughter of Viscount Chaworth. He was a patron of poets, and was himself capable of rhyming.

The fourth lord was gentleman of the bedchamber to Prince George of Denmark, and is said to have been a man of some culture and taste. His children, however, were a wild, passionate, and adventurous lot. His eldest son, who became the fifth lord, and was the immediate predecessor of the poet, became engaged in a dispute with his cousin, Mr. Chaworth, which ended in the death of the latter. After this event all sorts of crimes were attributed to him—among others that he killed his coachman, and threw the dead body into the coach beside his wife, and that later he attempted to drown her. He is said to have had devils to attend him, and was called the “wicked lord.”

In order to spite his son, who had married against his will, this lord illegally sold the Rochdale property, and stripped Newstead as bare as possible. He, however, outlived his son and his grandson, and it was thus that the poet became the sixth lord.

The brother of the "wicked lord" was Admiral Byron, known as "Foul Weather Jack," who married his cousin, she being of the "mad, impetuous race of the Berkeleys."

Unfortunate in such an ancestry, the poet was even more so in his parentage and training. His father, the admiral's eldest son, was known as "Mad Jack," and, if history speaks truly, was not unworthy of his name. He seduced the Marchioness of Carmarthen, whom he afterward married and treated brutally. She died in 1784, leaving a daughter, Augusta, the sister who was the one faithful friend of the poet throughout his life. In 1786 Mad Jack married Catherine Gordon, whose father had committed suicide. She is described as "a dumpy young woman, with a large waist, florid complexion, and homely features." She was, besides, the victim of "frequent fits of uncontrollable fury." Add to this that she was coarse, and without the beginnings of an education, and the picture is complete.

One day at school a companion of Byron exclaimed to him, —

"Byron, your mother is a fool!"

"I know it," was the reply.

Byron's father diminished his wife's fortune to almost nothing, and after two years of separation came one day and begged of her a guinea. With this he went to France, where he died in August, 1791. Some doubts are to be entertained whether he did not die by his own hand. Byron was now three years old.

His childhood was spent at Aberdeen with his mother, whose passionate fondness for her child alternated with blows and abuse. One day in a fit of passion she accosted the boy, who was lame because of a malformation of the heel tendon,

as a "lame brat." With trembling lips, and eyes that flashed with the intensity of the wound, he replied, "I was born so, mother."

This mother, however, as contradictory in nature as the poet ever proved to be, boasted of her democratic principles; and it was from her that Byron received his early training to hate royalty, and to sympathize with the oppressed.

What religious training he had is due to his nurse, who familiarized him with the Bible, and grounded him so strongly in Calvinism that its influence always remained with him.

Byron entered the grammar school of Aberdeen in 1794, and is said to have distinguished himself by being constantly at the foot of the class. Instead of studying his lessons, he read books more to his taste; and these he literally devoured, and seems to have digested. His reading of this period consisted of books of travel and descriptions of the East, and mythology. The effect of these is easily traced in his writings.

Here at Aberdeen the boy had his first love experience, which was with his cousin, Mary Duff, who is described as a "charming hazel-eyed, brown-haired little girl." Here, too, he gained his love for the mountains, which he afterward said were "a feeling" to him.

The title of lord, together with the estate of Newstead Abbey, descended to Byron in 1798. After going to the estate in the following year, he continued his studies under a tutor by the name of Rogers, but this lasted only for a short time; for that year Mrs. Byron went to London, and Byron was sent to school at Dulwich. While here he slept in the library of the master, Dr. Glennie, and introduced himself to English poetry, which had a lasting influence on his impressionable nature.

At this period his second love experience came, and with another cousin, whom he described as "one of the most beautiful of evanescent beings. She looked as if she had been made out of a rainbow, all beauty and peace." When this cousin died, shortly afterward, we discover the boy's feelings finding expression in verse.

In 1801 he entered Harrow Grammar School, where he remained till the autumn of 1805. In 1803 he spent his summer vacation at Nottingham, where he made the acquaintance of another cousin, Mary Anne Chaworth, who was then a beautiful girl of eighteen, two years older than himself. She was already betrothed, but this did not prevent Byron from falling in love with her. She once made the remark, "Do you think I could care anything for that lame boy?" The careless words came to the boy, who never forgot them. This passion for Mary was doubtless the deepest he had yet experienced, and has overflowed into many of his poems. In *Childe Harold* he says that he —

"Had sighed to many, though he loved but one."

In 1805 he went to Trinity College, Cambridge, and in the following year published his juvenile poems, and in 1807 the *Hours of Idleness*. Shortly afterward, when Byron was indulging himself on the occasion of his becoming of age, a bitter criticism of this book appeared in the *Edinburgh Review*; a criticism which the poet characterized as "a masterpiece of low wit, a tissue of scurrilous abuse." This article was the cause of the *English Bards and Scotch Reviewers*, which appeared a few days after Byron took his seat in the House of Lords. In this old scores were more than paid off. No living writer escaped the sting of his satire.

At this time his financial affairs, which had never been in a strikingly good condition, became worse; and to improve matters he borrowed funds of money-lenders at an exorbitant interest, and, with his friend Hobhouse and three servants, sailed for Spain, July 2, 1809, intending to visit India and Persia. Arriving at Lisbon, the party travelled overland on horseback to Cadiz. From Spain they sailed East, visiting Sardinia, Sicily, Malta, Albania, and Turkey; and finally returned home after two years of pilgrimage.

In the year following his return the first two cantos of *Childe Harold* appeared, and were so enthusiastically received that the well-known remark, "I woke one morning and found myself famous," was elicited from the poet. The first edition of five thousand copies was exhausted in three days, and two more editions followed.

It was as if a whirlwind had broken loose. He was the main subject of conversation in all London. He was desired everywhere, and even the objects of his stinging satire hastened to make his acquaintance. He was the lion of the clubs, balls, of London society in general, and of the women in particular. They fell in love with his "marble brow, his brown curly hair, his gray eyes shaded by long black lashes, his beautiful mobile mouth, with small white teeth, his fascinating chin, small shapely hands, rich musical voice, and irreproachable manners."

At this time Byron's works began to appear in profusion. In May, 1813, *The Giaour* was published, and soon ran through five editions; and it was while correcting the proof of one of these editions that the poet produced the *Bride of Abydos*, which was written in the space of four nights. In less than a month six thousand copies were sold; and then came *The Corsair* in the following February, ten thousand copies being

sold on the day of publication. In the same year appeared the *Ode to Napoleon Buonaparte*, and *Lara*.

Byron's marriage took place in the following January, and appears to have been a very happy one for a time. He wrote to Moore, "My spouse and I agree to admiration." Soon, however, the condition of the poet's finances began to make itself manifest in a very material way. Nine executions were made upon them for debt in as many months. Quarrels and compromises entered the family. Lady Byron went to her father's for a visit; and one day, two weeks later, Byron received the astonishing news that she had decided not to return. Although a goodly share of the blame is to be laid at his door, his wife was far from irreproachable in the matter. While Byron was harsh and cruel, she was unkind and irritating to an extreme. One day she sneeringly asked him when he was going to "leave off writing verses." The separation took place in February, 1816.

When this fact became public, Lord Byron's sentence was passed. He, who four years before had been received and idolized in all London, was now the object of as great hatred as he then had been of esteem. He was accused of all the faults he had ever committed, and of all that could be imagined. He was talked about, whispered about, and lied about maliciously. "I was accused," he said, "of every monstrous vice by public rumor and private rancor. I felt that, if what was whispered and muttered was true, I was unfit for England; if false, England was unfit for me."

He left England in April never to return, and the first part of his wanderings are told in the third and fourth cantos of *Childe Harold*. He journeyed along the Rhine as far as Switzerland, and spent a good part of the summer about Lake

Geneva, where he made the acquaintance of Shelley, and they together made a tour of the lake in a small boat. Here Byron produced the third canto of *Childe Harold*, *The Prisoner of Chillon*, parts of *Manfred*, and *Prometheus*.

While in Switzerland, Byron tried to arrange a reconciliation with his wife, but she refused to listen, and the feelings of love which he had up to this time entertained toward her were changed to bitterness; although once afterward, while in Italy, he wrote a letter to her, asking for a reconciliation for the sake of their child, who was growing up in ignorance of her father; but the letter was never sent.

In October he crossed the Alps and went to Venice. In December he wrote to Moore, "Of Venice I shall say little; it is a poetical place, and classical, to us, from Shakespeare and Otway. I have not yet sinned against it in verse, nor do I know that I shall do so; have been tuneless since I crossed the Alps, and feeling as yet no renewal of the 'estro.'" It came, nevertheless; and in Venice Byron wrote part of the fourth canto of *Childe Harold*, the *Ode on Venice*, *Beppo*, *Marino Faliero*, *The Two Foscari*, *Mazeppa*, and parts of *Don Juan*.

The poet's life in Venice was far from admirable. He engaged in all sorts of debaucheries. There was another side, however. At this time his income from his writings was about \$20,000 a year. A fourth of it was given away in charity. Many persons who regularly received his gifts did not know whence they came. In spite of his cynicism he was of a kind, sympathetic nature.

While at Pisa, Byron received a letter from a clergyman, telling him that the latter's wife had prayed before her death for his conversion. The poet replied, "I would not exchange

the prayer of this pure and virtuous being in my behalf for the united glory of Homer, Cæsar, and Napoleon."

Tiring of poetry, Byron now turned his attention to politics; and he found here the opportunities which had been denied him at home. He entered the struggle for the freedom and the unification of Italy. Little, however, was to be accomplished here; and as the sale of Newstead and the proceeds from half the estate of his mother-in-law, which fell to him, gave him the necessary money, he hired the brig *Hercules*, and taking with him fifty thousand dollars, medicines, and arms, sailed for Greece, which was now in the midst of her struggle for freedom from Turkey.

His career as a soldier was short, as he was stricken with a fever, and died the 19th of April, 1824, at Missolonghi; but his liberality and great love of liberty endeared him to the hearts of the Greek people. When Byron died it was the midst of the Greek Eastertide. The Provisional Government at Missolonghi decreed: "Our festive day is turned into one of lamentation and mourning. Let all Easter festivities be suspended, and let funeral prayers be said in all the churches. Let the people cease to peal Paschal carols, and let them toll the dirge of the dead. Let all public offices be closed. The Greek nation goes into mourning for thirty-one days."

The Greeks desired that he be buried in the Parthenon, or in the Temple of Theseus, but this was not to be; and the mournful procession passed down to the quay, followed by the rugged Suliots, the tears streaming down their sun-browned cheeks. Not only did they follow, but the hearts of the Greek nation followed, the man who had come to them in their darkest hour and inspired them with hope.

"One consolation remains to us," said the Hellenic *Tele-*

graph ; “the good he has effected will not be lost ; the seed he has sown with such alacrity and industry for the benefit of Greece will yet produce a noble harvest. The most glorious monument that can be raised to him will be the feelings of gratitude and love which remain stamped in the heart of every Greek and every friend of humanity.”

HISTORICAL SKETCH OF CHILLON.

ONE day in the year 830, in the reign of Louis the Débonaire, chroniclers tell us a company of armed men was slowly making its way along the rough and narrow road which wound along the foot of the mountains on the north shore of Lake Lemman, leading from Vevey to Villeneuve. A prisoner of state was being conducted to a lonely tower which arose from the rock, now covered by the historic Château de Chillon.

From the walls of this massive tower, all sides of which were washed by the blue waves of the lake, the prisoner could behold only "the sky, the Pennine Alps, and Lake Lemman."

From the care with which the cavalcade proceeded it was evident that the present prisoner was one of no little importance. It was the Count of Wala, a nephew of Charles Martel and cousin of Charlemagne, a man who had governed Saxony, commanded armies of the empire, and, in the latter years of the great emperor, had been his chief counsellor. After Charlemagne's death things changed; and such a man, of sterling integrity and devotion to the cause of liberty, was in the way of the intriguers of the Court. He was therefore relegated to this distant tower. The peace and beauty of the surroundings were of such a nature that the old man, far from bemoaning his fate, refused even to apply for a release, at the solicitation of his friends, at a

time when there was little doubt of its being granted. He preferred to remain here, surrounded by the beauties of nature, and in freedom of his mind, rather than to accept any clemency at the hands of his oppressors, or to re-enter a world out of which freedom had gone.

This "old massive tower" continued to be a sort of prison of state till the time of Peter of Savoy, toward the middle of the thirteenth century.

Thomas I. of Savoy had eight sons, who were all intended for the church, with the exception of Amédée, the eldest, who was to succeed his father as Duke of Savoy.

Peter of Savoy.

Among the rest Peter took orders, but did so only for the political influence it would give him. Upon the death of his father he exchanged his clerical garments for those more suited to his tastes and character. Shortly afterward he married into the family of the powerful baron Aymon, who soon recognized the ability of his son-in-law, and declared him to be his successor.

Once assured of this heritage, Peter demanded of his brother his share of the paternal estate, which he obtained after a trial of arms. He received Chablais and the Val d'Aost, which included the fertile valley of the Rhone, and a large tract along the shores of Lemman. Thus it was that Peter came into possession of Chillon.

The dukes of Savoy had already added extensively to the fortifications; but it was left for Peter to see the natural advantages of the situation, and to transform the prison into the château of future importance. The foundations were begun June 25, 1236, but we may believe it was some time before the structure was completed, possibly two years.

Second building of Chillon.

The castle was then first used as a retreat for Peter's brother Aymon, whose health was rapidly failing. Says the *Chronique de Savoie*: "Peter found his brother in very great extremity from disease, and then summoned physicians from all parts of the country, but all was of no avail. And when he saw himself reduced so low, Aymon said to his brothers, Peter and Aimé, 'My lords and brothers, I hope it may please you to give me some solitary place where I may spend the remainder of my days, for the disturbances of the people annoy me grievously, and I desire to change air;' and then Mon-sieur Peter de Savoye responded to him and said, 'I have built a very fine castle at Chillon, and thither you shall retreat.'"

Peter also built other castles; but Chillon rapidly grew in importance, and not long after the death of his brother he made it the seat of his government, and it remained one of the important, perhaps the most important, with the exception of that of the Habsburgs, in Switzerland, until the time of Bonnivard; and here the dukes of Savoy lived and ruled till the ungraceful exit of the tyrannous Charles III.

Once when Peter had been away on a subjugating expedition he returned home by night, and found the enemy encamped by his very door. It was a company of the troops of Rudolph of Habsburg, and it is possible that Rudolph himself was among them. Peter left his troops, and by stealth gained admission to the castle, from which he managed to get an idea of the condition of his enemies, who were scattered about in groups from Villeneuve to Vevey. He returned to his friends by boat, and said to them, "Let us be brave men, and the enemy are ours." The response was, "You have only to command."

Battle was given, and so successfully that nearly all of the Habsburgians were taken prisoners; but instead of being treated as such they were taken to the château and feasted. They were dismissed on the condition that they return home and cease henceforth to give trouble.

Nothing of great importance in the history of Chillon occurred after the death of Peter till we come to the year 1504, when Charles III. came to the ducal throne. By some irony of fate this tyrannous duke was called *The Good* — probably because he made a grant of land to the church. If history records truly, he was a second Nero, as Peter was the “Little Charlemagne.” He was of a land-grabbing disposition, and did not scruple to remove whomsoever he found in his way. Thus it was that when he found the strongest opposition to his scheme of bringing Geneva under his sway in Bonnivard, the latter was consigned to the dungeon.

The hero of *The Prisoner of Chillon* was a Savoyard by birth, but he had given himself unreservedly to the cause of Geneva in the struggle for her independence. He had studied philosophy and law at Turin, and had returned from that city a champion of democratic principles. He gave himself to reforms both in religion and politics, and continued to strive unceasingly for the freedom of his adopted country.

Charles profited by his first opportunity, and arrested the reformer at Montheron, canton of Vaud, and conducted him to the château of Grolée, where he remained prisoner for two years, when he was set at liberty by the intervention of his friends.

This liberty, however, did not last long; for he was soon

arrested again (in 1530), and conducted to Chillon, where he was held as a prisoner of state for six years.

During these six years matters were gradually working to a crisis; and when the crisis came, Bonnivard was freed.

The Genevese never forgot Bonnivard, as Bonnivard never forgot Geneva; and at the earliest possible moment their attention was turned to his rescue. The Bernese, always staunch supporters of the oppressed, were invited to assist. They came down singing their ancient war-song, *The Bear of Bern Has Left His Lair*, while the Genevese attacked from the lake. The onset was made in the early morning. The previous evening Charles had escaped, giving orders, it is claimed by some, that the prisoner be put to death. The lieutenant, however, feared for his own safety should the castle be taken, and awaited the outcome before obeying the command.

Toward noon the château was surrendered; and the patriots rushed to the dungeon, exclaiming, "Bonnivard, thou art free!"—"And Geneva?" was the response. "Free also."

Bonnivard had no brothers who shared his captivity; and, indeed, it is not known that he had any at all. There were, however, several prisoners in the dungeon with him at the time of his liberation.

Upon his return to public life Bonnivard was made one of the Two Hundred of Geneva, and published a history of the

city under the name of *Chronicles of the City of Geneva*, besides several other works of minor importance. He lived to a ripe old age, enjoying the fruits of his liberty, for which he had paid so dearly. He died in 1570.

Later Life.

THE POEM.

Nearly three centuries after the imprisonment of Bonnivard, Byron, with his friend Hobhouse, was living at Clarens. One bright morning they directed their sail toward Chillon. It was the same journey that the family of Julie made on the day of the catastrophe, in Rousseau's *Nouvelle Héloïse*. This Byron had read, or was at this time reading; and his mind was full of sad recollections, yet lightened by the beauty of nature, which, he wrote to Murray, he never attempted to describe, because anything he could say appeared to him so below the impressions which he received.

They landed at Chillon, and were conducted to the dungeon, which was far from being the place Byron described it to be. It is architecturally the finest portion of the castle, and is certainly the most interesting from its associations. The series of chambers called the dungeons is cut partially out of the solid rock upon which the castle is built. It is of Gothic design, and, were it larger, would not be unlike the aisles of a cathedral of the period. In the next largest chamber there are four or five pillars of "Gothic mould;" and in the largest there are eight, "one being half merged in the wall." In several of these pillars there are rings to which the prisoners were fettered. The tourist of to-day is shown the one to which Bonnivard was fastened, also the traces¹ which the feet of the prisoner made in the pavement during the six years of his confinement. In one of these vaults is a beam "black with age," on which the

¹ These imprints are now supposed to have been made by monks, and this part of the story to have been invented by them to attract attention to the place.

execution of the condemned took place. The vaults are lofty, and receive air and light through numerous narrow apertures several feet above the pavement.

When Byron entered here he was ignorant of the story of Bonnivard, and says Vulliemin, "He at first saw only the vaults which enclosed him, the shadows which spread about him, and death which seemed to inhabit the place. . . . He saw Ugolino,¹ his sons, and their fearful death. He was en-

¹ The story of Ugolino Gherardesca was made famous by Dante in the *Inferno*. Ugolino for some treachery, supposed or real, was taken, with his two sons and two grandsons, and confined in the Palazzo del Comune, by leaders of the Ghibellines. After twenty days of confinement they were removed to the Torre della Fame. By the order of the archbishop the door was locked and the key thrown into the Arno. Dante, in the *Inferno*, makes Ugolino recount his story as below. Resemblances may be found between it and passages of *The Prisoner of Chillon*:—

"And I heard locked the exit underneath
The horrible turret; whereupon I looked
In my sons' faces, saying not a word.
I wept not, I so petrified within:
They wept; and said my Anselmuccio, 'Thou,
Father, art looking so? How is 't with thee?'
I shed no tear, however, nor replied
The whole of that day, nor the after night,
Till issued in the world the other sun.
When, as some little ray had got itself
Into the painful dungeon, and I marked
My selfsame aspect upon faces four,
I bit for anguish into both my hands:
And they, supposing I did that for need
Of eating, of a sudden raised themselves,
And said: "'T will give us, father, much less pain
If us thou eat'st of: thou induedst us
This miserable flesh, and doff it thou."
I, not to make them sadder, stilled me then:
That and the next day we remained all dumb;

gaged in these thoughts while a drunken corporal, deaf, and thinking that all who listened were like himself, bellowed out the legend of the place. They mingled in the soul of the poet. To those of Bonnivard he added his own remembrances, his sorrows, his aspirations toward liberty, and under the inspiration of the moment, he formed the plan and composed a great part of the poem."

Finally they returned to the open air. As he was leaving the castle, Byron met some children playing by the roadside; he took from his pocket several half guineas and distributed to them. The two friends returned to Clarens on foot.

Byron visited Chillon again before he left Switzerland, but it was on a rainy day shortly after his first visit that he finished *The Prisoner of Chillon*. He had taken
 Completion of the Poem. boat for Lausanne, but on his arrival at Ouchy it began to rain, and he stopped at the *Hotel de l'Ancre*; it was while detained there by the inclement weather that he completed the poem.

Ah! hardened earth, why openest thou not?
 When to the fourth day we were come, before
 My feet, distended, Gaddo threw himself,
 Saying, "My father, why not give me help?"
 Herewith he died; and, as thou seest me,
 I saw the three fall one by one, between
 The fifth day and the sixth: whereat I took,
 Already blind, to groping over each,
 And three days called them after they were dead.
 Then fasting more availed than sorrowing."

1841. 2. 28.

1841. 3. 1.

1841. 3. 2.

THE LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



THE PRISONER OF CHILLON.

My hair is gray, but not with years,
Nor grew it white
In a single night,
As men's have grown from sudden fears :
My limbs are bow'd, though not with toil, 5
But rusted with a vile repose,
For they have been a dungeon's spoil,
And mine has been the fate of those
To whom the goodly earth and air
Are bann'd, and barr'd — forbidden fare ; 10
But this was for my father's faith
I suffer'd chains and courted death ;
That father perish'd at the stake
For tenets he would not forsake ;
And for the same his lineal race 15
In darkness found a dwelling-place,
We were seven — who now are one,
Six in youth, and one in age,
Finish'd as they had begun,
Proud of Persecution's rage ; 20
One in fire, and two in field,

Their belief with blood have seal'd ;
Dying as their father died,
For the God their foes denied ;
Three were in a dungeon cast,
Of whom this wreck is left the last.

25

There are seven pillars of Gothic mould,
In Chillon's dungeons deep and old,
There are seven columns, massy and gray,
Dim with a dull imprison'd ray,
A sunbeam which hath lost its way,
And through the crevice and the cleft
Of the thick wall is fallen and left ;
Creeping o'er the floor so damp,
Like a marsh's meteor lamp :

30

35

And in each pillar there is a ring,
And in each ring there is a chain ;
That iron is a cankering thing,

For in these limbs, its teeth remain,
With marks that will not wear away,
Till I have done with this new day,
Which now is painful to these eyes,
Which have not seen the sun to rise
For years — I cannot count them o'er,
I lost their long and heavy score
When my last brother droop'd and died,
And I lay living by his side.

40

45

They chain'd us each to a column stone,

And we were three — yet, each alone :
We could not move a single pace, 50
We could not see each other's face,
But with that pale and livid light
That made us strangers in our sight :
And thus together — yet apart,
Fetter'd in hand, but joined in heart, 55
'Twas still some solace, in the dearth
Of the pure elements of earth,
To hearken to each other's speech,
And each turn comforter to each
With some new hope, or legend old, 60
Or song heroically bold ;
But even these at length grew cold.
Our voices took a dreary tone,
An echo of the dungeon-stone,
A grating sound — not full and free 65
As they of yore were wont to be :
It might be fancy — but to me
They never sounded like our own.

I was the eldest of the three,
And to uphold and cheer the rest 70
I ought to do — and did — my best,
And each did well in his degree.
The youngest, whom my father loved,
Because our mother's brow was given
To him — with eyes as blue as heaven, 75
For him my soul was sorely moved :

And truly might it be distress'd
To see such bird in such a nest ;
For he was beautiful as day —
 (When day was beautiful to me 80
 As to young eagles, being free) —
 A polar day, which will not see
A sunset till its summer's gone,
 Its sleepless summer of long light,
The snow-clad offspring of the sun ! 85
 And thus he was as pure and bright,
And in his natural spirit gay,
With tears for nought but others' ills,
And then they flow'd like mountain rills,
Unless he could assuage the woe 90
Which he abhorr'd to view below.

The other was as pure of mind,
But form'd to combat with his kind
Strong in his frame, and of a mood
Which 'gainst the world in war had stood, 95
And perish'd in the foremost rank
 With joy : — but not in chains to pine :
His spirit wither'd with their clank,
 I saw it silently decline —
 And so perchance in sooth did mine : 100
But yet I forced it on to cheer
Those relics of a home so dear.
He was a hunter of the hills,
 Had follow'd there the deer and wolf ;

To him this dungeon was a gulf,
And fetter'd feet the worst of ills. 105

Lake Lemman lies by Chillon's walls :
A thousand feet in depth below
Its massy waters meet and flow ;
Thus much the fathom-line was sent 110
From Chillon's snow-white battlement,

Which round about the wave enthralls :
A double dungeon wall and wave
Have made — and like a living grave
Below the surface of the lake 115

The dark vault lies wherein we lay,
We heard it ripple night and day ;
Sounding o'er our heads it knock'd ;
And I have felt the winter's spray
Wash through the bars when winds were high 120
And wanton in the happy sky ;

And then the very rock hath rock'd,
And I have felt it shake, unshock'd,
Because I could have smiled to see
The death that would have set me free. 125

I said my nearer brother pined,
I said his mighty heart declined,
He loathed and put away his food ;
It was not that 'twas coarse and rude,
For we were used to hunter's fare, 130
And for the like had little care :

The milk drawn from the mountain goat
Was changed for water from the moat,
Our bread was such as captives' tears
Have moisten'd many a thousand years, 135
Since man first pent his fellow-men
Like brutes within an iron den ;
But what were these to us or him ?
These wasted not his heart or limb ;
My brother's soul was of that mould 140
Which in a palace had grown cold,
Had his free breathing been denied
The range of the steep mountain's side ;
But why delay the truth ? — he died.
I saw, and could not hold his head, 145
Nor reach his dying hand — nor dead —
Though hard I strove, but strove in vain,
To rend and gnash my bonds in twain.
He died — and they unlock'd his chain,
And scoop'd for him a shallow grave 150
Even from the cold earth of our cave.
I begg'd them, as a boon, to lay
His corse in dust whereon the day
Might shine — it was a foolish thought,
But then within my brain it wrought, 155
That even in death his freeborn breast
In such a dungeon could not rest.
I might have spared my idle prayer —
They coldly laugh'd — and laid him there :
The flat and turfless earth above 160

The being we so much did love ;
His empty chain above it leant,
Such murder's fitting monument !

But he, the favorite and the flower,
Most cherish'd since his natal hour, 165
His mother's image in fair face,
The infant love of all his race,
His martyr'd father's dearest thought,
My latest care, for whom I sought
To hoard my life, that his might be 170
Less wretched now, and one day free ;
He, too, who yet had held untired
A spirit natural or inspired —
He, too, was struck, and day by day
Was wither'd on the stalk away. 175
Oh God ! it is a fearful thing
To see the human soul take wing
In any shape, in any mood :
I've seen it rushing forth in blood,
I've seen it on the breaking ocean 180
Strive with a swoln convulsive motion,
I've seen the sick and ghastly bed
Of sin delirious with its dread :
But these were horrors — this was woe
Unmix'd with such — but sure and slow : 185
He faded, and so calm and meek,
So softly worn, so sweetly weak,
So tearless, yet so tender — kind,

And grieved for those he left behind ;
With all the while a cheek whose bloom 190
Was as a mockery of the tomb,
Whose tints as gently sunk away
As a departing rainbow's ray,
An eye of most transparent light,
That almost made the dungeon bright, 195
And not a word of murmur — not
A groan o'er his untimely lot, —
A little talk of better days,
A little hope my own to raise,
For I was sunk in silence — lost 200
In this last loss, of all the most ;
And then the sighs he would suppress
Of fainting nature's feebleness,
More slowly drawn, grew less and less,
I listen'd, but I could not hear — 205
I call'd, for I was wild with fear ;
I knew 'twas hopeless, but my dread
Would not be thus admonished ;
I call'd and thought I heard a sound —
I burst my chain with one strong bound, 210
And rush'd to him : — I found him not,
I only stirred in this black spot,
I only lived — *I* only drew
The accursed breath of dungeon-dew ;
The last — the sole — the dearest link 215
Between me and the eternal brink,
Which bound me to my failing race,

Was broken in this fatal place.
One on the earth, and one beneath —
My brothers — both hath ceased to breathe : 220
I took that hand which lay so still,
Alas ! my own was full as chill ;
I had not strength to stir, or strive,
But felt that I was still alive —
A frantic feeling, when we know 225
That what we love shall ne'er be so.
I know not why
I could not die,
I had no earthly hope but faith,
And that forbade a selfish death. 230

What next befell me then and there
I know not well — I never knew —
First came the loss of light, and air,
And then of darkness too :
I had no thought, no feeling — none — 235
Among the stones I stood a stone,
And was, scarce conscious what I wist,
As shrubless crags within the mist ;
For all was blank, and bleak, and gray ;
It was not night — it was not day ; 240
It was not even the dungeon-light,
So hateful to my heavy sight,
But vacancy absorbing space,
And fixedness — without a place :
There were no stars — no earth — no time — 245

No check — no change — no good — no crime —
But silence, and a stirless breath
Which neither was of life nor death ;
A sea of stagnant idleness,
Blind, boundless, mute, and motionless ! 250

A light broke in upon my brain, —
It was the carol of a bird ;
It ceased, and then it came again,
The sweetest song ear ever heard,
And mine was thankful till my eyes 255

Ran over with the glad surprise,
And they that moment could not see
I was the mate of misery ;
But then by dull degrees came back
My senses to their wonted track ; 260

I saw the dungeon walls and floor
Close slowly round me as before,
I saw the glimmer of the sun
Creeping as it before had done,
But through the crevice where it came 265

That bird was perch'd, as fond and tame,
And tamer than upon the tree ;
A lovely bird with azure wings,
And song that said a thousand things,
And seem'd to say them all for me ! 270

I never saw its like before,
I ne'er shall see its likeness more :
It seem'd like me to want a mate,

But was not half so desolate,
And it was come to love me when 275
None lived to love me so again,
And cheering from my dungeon's brink,
Had brought me back to feel and think.
I know not if it late were free,

Or broke its cage to perch on mine, 280
But knowing well captivity,

Sweet bird ! I could not wish for thine !
Or if it were, in wingèd guise,
A visitant from Paradise ;

For — Heaven forgive that thought ! the while 285
Which made me both to weep and smile ;

I sometimes deem'd that it might be
My brother's soul come down to me ;
But then at last away it flew,

And then 'twas mortal well I knew, 290
For he would never thus have flown,
And left me twice so doubly lone, —

Lone — as the corse within its shroud,
Lone — as a solitary cloud,

A single cloud on a sunny day, 295
While all the rest of heaven is clear,
A frown upon the atmosphere,
That hath no business to appear

When skies are blue, and earth is gay.

A kind of change came in my fate, 300
My keepers grew compassionate ;

I know not what had made them so,
They were inured to sights of woe,
But so it was : — my broken chain
With links unfasten'd did remain, 305
And it was liberty to stride
Along my cell from side to side,
And up and down, and then athwart,
And tread it over every part ;
And round the pillars one by one, 310
Returning where my walk begun,
Avoiding only, as I trod,
My brothers' graves without a sod ;
For if I thought with heedless tread,
My step profaned their lowly bed, 315
My breath came gaspingly and thick,
And my crush'd heart felt blind and sick.

I made a footing in the wall,
It was not therefrom to escape,
For I had buried one and all 320
Who loved me in a human shape ;
And the whole earth would henceforth be
A wider prison unto me :
No child — no sire — no kin had I,
No partner in my misery ; 325
I thought of this, and I was glad,
For thought of them had made me mad ;
But I was curious to ascend
To my barr'd windows, and to bend

Once more, upon the mountains high, 330
The quiet of a loving eye.

I saw them — and they were the same,
They were not changed like me in frame ;
I saw their thousand years of snow
On high — their wide long lake below, 335
And the blue Rhone in fullest flow ;
I heard the torrents leap and gush
O'er channell'd rock and broken bush ;
I saw the white-wall'd distant town,
And whiter sails go skimming down ; 340
And then there was a little isle,
Which in my very face did smile,

The only one in view ;

A small green isle, it seem'd no more,
Scarce broader than my dungeon floor, 345
But in it there were three tall trees,
And o'er it blew the mountain breeze,
And by it there were waters flowing,
And on it there were young flowers growing,
Of gentle breath and hue. 350

The fish swam by the castle wall,
And they seem'd joyous each and all ;
The eagle rode the rising blast,
Methought he never flew so fast
As then to me he seem'd to fly, 355
And then new tears came in my eye,
And I felt troubled — and would fain

I had not left my recent chain ;
And when I did descend again,
The darkness of my dim abode 360
Fell on me as a heavy load ;
It was as is a new-dug grave,
Closing o'er one we sought to save, —
And yet my glance, too much oppress'd,
Had almost need of such a rest. 365
It might be months, or years, or days,
I kept no count — I took no note,
I had no hope my eyes to raise,
And clear them of their dreary mote ;
At last men came to set me free, 370
I ask'd not why, and reck'd not where,
It was at length the same to me,
Fetter'd or fetterless to be,
I learn'd to love despair,
And thus when they appear'd at last, 375
And all my bonds aside were cast,
These heavy walls to me had grown
A hermitage — and all my own !
And half I felt as they were come
To tear me from a second home : 380
With spiders I had friendship made,
And watched them in their sullen trade,
Had seen the mice by moonlight play,
And why should I feel less than they ?
We were all inmates of one place, 385
And I, the monarch of each race,

Had power to kill — yet, strange to tell !
In quiet we had learn'd to dwell —
My very chains and I grew friends,
So much a long communion tends
To make us what we are : — even I
Regain'd my freedom with a sigh.

390

SPAIN.

OH, lovely Spain ! renowned, romantic land !
Where is that standard which Pelagio bore,
When Cava's traitor-sire first called the band
That dyed thy mountain streams with Gothic gore ?
Where are those bloody banners which of yore 5
Waved o'er thy sons, victorious to the gale,
And drove at last the spoilers to their shore ?
Red gleamed the cross, and waned the crescent pale,
While Afric's echoes thrilled with Moorish matrons' wail.

Teems not each ditty with the glorious tale ! 10
Ah ! such, alas ! the hero's amplest fate !
When granite moulders and when records fail,
A peasant's plaint prolongs his dubious date.
Pride ! bend thine eye from heaven to thine estate,
See how the Mighty shrink into a song ! 15
Can Volume, Pillar, Pile preserve thee great ?
Or must thou trust tradition's simple tongue,
When Flattery sleeps with thee, and History does thee
wrong ?

Awake, ye sons of Spain ! awake ! advance !
Lo ! Chivalry, your ancient goddess, cries, 20
But wields not, as of old, her thirsty lance,
Nor shakes her crimson plumage in the skies :
Now on the smoke of blazing bolts she flies,
And speaks in thunder through yon engine's roar :
In every peal she calls — " Awake ! arise ! " 25
Say, is her voice more feeble than of yore,
When her war-song was heard on Andalusia's shore ?

Hark ! heard you not those hoofs of dreadful note ?
Sounds not the clang of conflict on the heath ?
Saw ye not whom the reeking sabre smote, 30
Nor saved your brethren ere they sank beneath
Tyrants and tyrants' slaves ? — the fires of death,
The bale-fires flash on high : — from rock to rock
Each volley tells that thousands cease to breathe ;
Death rides upon the sulphury Siroc, 35
Red Battle stamps his foot, and nations feel the shock.

SOLITUDE.

To sit on rocks, to muse o'er flood and fell,
To slowly trace the forest's shady scene,
Where things that own not man's dominion dwell,
And mortal foot hath ne'er or rarely been;
To climb the trackless mountain all unseen, 5
With the wild flock that never needs a fold:
Alone o'er steeps and foaming falls to lean;
This is not solitude; 'tis but to hold
Converse with Nature's charms, and view her stores un-
roll'd.

But midst the crowd, the hum, the shock of men, 10
To hear, to see, to feel, and to possess,
And roam along, the world's tired denizen,
With none who bless us, none whom we can bless;
Minions of splendor shrinking from distress!
None that, with kindred consciousness endued, 15
If we were not, would seem to smile the less
Of all that flatter'd, follow'd, sought, and sued;
This is to be alone; this, this is solitude.

LEUCADIA.

CHILDE HAROLD sailed, and passed the barren spot,
Where sad Penelope o'erlooked the wave ;
And onward viewed the mount, not yet forgot,
The lover's refuge, and the Lesbian's grave.
Dark Sappho ! could not verse immortal save 5
That breast imbued with such immortal fire ?
Could she not live who life eternal gave ?
If life eternal may await the lyre,
That only Heaven to which Earth's children may aspire.

'Twas on a Grecian autumn's gentle eve 10
Childe Harold hailed Leucadia's cape afar ;
A spot he longed to see, nor cared to leave :
Oft did he mark the scenes of vanished war,
Actium, Lepanto, fatal Trafalgar ;
Mark them unmoved, for he would not delight 15
(Born beneath some remote inglorious star)
In themes of bloody fray, or gallant fight,
But loathed the bravo's trade, and laughed at martial
wight.

But when he saw the evening star above
Leucadia's far-projecting rock of woe, 20
And hailed the last resort of fruitless love,
He felt, or deemed he felt, no common glow :
And as the stately vessel glided slow
Beneath the shadow of that ancient mount,
He watched the billows' melancholy flow, 25
And, sunk albeit in thought as he was wont,
More placid seemed his eye, and smooth his pallid front.

GREECE.

FAIR GREECE! sad relic of departed worth!
Immortal, though no more; though fallen, great!
Who now shall lead thy scatter'd children forth,
And long accustom'd bondage uncreate?
Not such thy sons who whilome did await, 5
The hopeless warriors of a willing doom,
In bleak Thermopylæ's sepulchral strait—
Oh! who that gallant spirit shall resume,
Leap from Eurotas' banks, and call thee from the tomb?

Spirit of freedom! when on Phyle's brow 10
Thou sat'st with Thrasybulus and his train,
Couldst thou forbode the dismal hour which now
Dims the green beauties of thine Attic plain?
Not thirty tyrants now enforce the chain,
But every carle can lord it o'er thy land; 15
Nor rise thy sons, but idly rail in vain,
Trembling beneath the scourge of Turkish hand,
From birth till death enslaved; in word, in deed, un-
mann'd.

In all save form alone, how changed ! and who
That marks the fire still sparkling in each eye, 20
Who but would deem their bosoms burn'd anew
With thy unquenchèd beam, lost Liberty !
And many dream withal the hour is nigh
That gives them back their fathers' heritage :
For foreign arms and aid they fondly sigh, 25
Nor solely dare encounter hostile rage,

. Or tear their name defiled from Slavery's mournful page.

Hereditary bondsmen ! know ye not
Who would be free themselves must strike the blow ?
By their right arms the conquest must be wrought ?
Will Gaul or Muscovite redress ye ? no ! 31
True, they may lay your proud despoilers low,
But not for you will Freedom's altars flame.
Shades of the Helots ! triumph o'er your foe !
Greece ! change thy lords, thy state is still the same ;
Thy glorious day is o'er, but not thine years of shame. 36

The city won for Allah from the Giaour,
The Giaour from Othman's race again may wrest ;
And the Serai's impenetrable tower
Receive the fiery Frank, her former guest ; 40
Or Wahab's rebel brood who dared divest
The prophet's tomb of all its pious spoil,
May wind their path of blood along the West ;
But ne'er will freedom seek this fated soil,
But slave succeed to slave through years of endless toil.

When riseth Lacedæmon's hardihood, 46
When Thebes Epaminondas rears again,
When Athens' children are with hearts endued,
When Grecian mothers shall give birth to men,
Then may'st thou be restored; but not till then! 50
A thousand years scarce serve to form a state;
An hour may lay it in the dust: and when
Can man its shatter'd splendor renovate,
Recall its virtues back, and vanquish Time and Fate?

And yet how lovely in thine age of woe, 55
Land of lost gods and godlike men! art thou!
Thy vales of evergreen, thy hills of snow,
Proclaim thee Nature's varied favorite now;
Thy fanes, thy temples to thy surface bow,
Commingling slowly with heroic earth, 60
Broke by the share of every rustic plough:
So perish monuments of mortal birth,
So perish all in turn, save well-recorded Worth;

Save where some solitary column mourns
Above its prostrate brethren of the cave; 65
Save where Tritonia's airy shrine adorns
Colonna's cliff, and gleams along the wave;
Save o'er some warrior's half-forgotten grave,
Where the gray stones and unmolested grass
Ages, but not oblivion, feebly brave, 70
While strangers only not regardless pass,
Lingering like me, perchance, to gaze, and sigh "Alas!"

Yet are thy skies as blue, thy crags as wild ;
Sweet are thy groves, and verdant are thy fields,
Thine olive ripe as when Minerva smiled, 75
And still his honied wealth Hymettus yields ;
There the blithe bee his fragrant fortress builds,
The freeborn wanderer of thy mountain-air ;
Apollo still thy long, long summer gilds,
Still in his beam Mendeli's marbles glare ; 80
'Art, Glory, Freedom fail, but Nature still is fair.

Where'er we tread 'tis haunted, holy ground,
No earth of thine is lost in vulgar mould,
But one vast realm of wonder spreads around,
And all the Muse's tales seem truly told, 85
Till the sense aches with gazing to behold
The scenes our earliest dreams have dwelt upon :
Each hill and dale, each deepening glen and wold
Defies the power which crush'd thy temples gone :
Age shakes Athena's tower, but spares gray Marathon. 90

LEAVING ENGLAND THE LAST TIME.

Is thy face like thy mother's, my fair child !
ADA ! sole daughter of my house and heart ?
When last I saw thy young blue eyes they smiled,
And then we parted, — not as now we part,
But with a hope. —

Awaking with a start, 5

The waters heave around me ; and on high
The winds lift up their voices : I depart,
Whither I know not ; but the hour's gone by,
When Albion's lessening shores could grieve or glad
mine eye.

Once more upon the waters ! yet once more ! 10
And the waves bound beneath me as a steed
That knows his rider. Welcome to the roar !
Swift be their guidance, wheresoe'er it lead !
Though the strain'd mast should quiver as a reed,
And the rent canvas fluttering strew the gale, 15
Still must I on ; for I am as a weed,
Flung from the rock, on Ocean's foam, to sail
Where'er the surge may sweep, the tempest's breath
prevail.

WATERLOO.

THERE was a sound of revelry by night,
And Belgium's capital had gather'd then
Her Beauty and her Chivalry, and bright
The lamps shone o'er fair women and brave men ;
A thousand hearts beat happily ; and when 5
Music arose with its voluptuous swell,
Soft eyes look'd love to eyes which spake again,
And all went merry as a marriage-bell ;
But hush ! hark ! a deep sound strikes like a rising knell !

Did ye not hear it ? — No ; 'twas but the wind, 10
Or the car rattling o'er the stony street ;
On with the dance ! let joy be unconfined ;
No sleep till morn, when Youth and Pleasure meet
To chase the glowing hours with flying feet —
But, hark ! — that heavy sound breaks in once more,
As if the clouds its echo would repeat ; 16
And nearer, clearer, deadlier than before !
Arm ! Arm ! it is — it is — the cannon's opening roar !

Within a window'd niche of that high hall
Sate Brunswick's fated chieftain ; he did hear 20

That sound the first amidst the festival,
And caught its tone with Death's prophetic ear;
And when they smiled because he deem'd it near,
His heart more truly knew that peal too well
Which stretch'd his father on a bloody bier, 25
And roused the vengeance blood alone could quell:
He rush'd into the field, and, foremost fighting, fell.

Ah! then and there was hurrying to and fro,
And gathering tears, and tremblings of distress,
And cheeks all pale, which but an hour ago 30
Blush'd at the praise of their own loveliness;
And there were sudden partings, such as press
The life from out young hearts, and choking sighs
Which ne'er might be repeated; who could guess
If ever more should meet those mutual eyes, 35
Since upon night so sweet such awful morn could rise!

And there was mounting in hot haste: the steed,
The mustering squadron, and the clattering car,
Went pouring forward with impetuous speed,
And swiftly forming in the ranks of war; 40
And the deep thunder peal on peal afar;
And near, the beat of the alarming drum
Roused up the soldier ere the morning star;
While throng'd the citizens with terror dumb,
Or whispering, with white lips — "The foe! they come!
they come!" 45

And wild and high the "Cameron's gathering" rose!
The war-note of Lochiel, which Albyn's hills
Have heard, and heard, too, have her Saxon foes; —
How in the noon of night that pibroch thrills,
Savage and shrill! But with the breath which fills
Their mountain-pipe, so fill the mountaineers 51
With the fierce native daring which instils
The stirring memory of a thousand years,
And Evan's, Donald's fame rings in each clansman's ears!

And Ardennes waves above them her green leaves, 55
Dewy with nature's tear-drops, as they pass,
Grieving, if aught inanimate e'er grieves,
Over the unreturning brave, — alas!
Ere evening to be trodden like the grass
Which now beneath them, but above shall grow 60
In its next verdure, when this fiery mass
Of living valor, rolling on the foe
And burning with high hope, shall moulder cold and low.

Last noon beheld them full of lusty life,
Last eve in Beauty's circle proudly gay, 65
The midnight brought the signal-sound of strife,
The morn the marshalling in arms, — the day
Battle's magnificently-stern array!
The thunder-clouds close o'er it, which when rent
The earth is cover'd thick with other clay, 70
Which her own clay shall cover, heap'd and pent,
Rider and horse, — friend, foe, — in one red burial blent!

THE DRACHENFELS.

THE castled crag of Drachenfels
Frowns o'er the wide and winding Rhine,
Whose breast of waters broadly swells
Between the banks which bear the vine,
And hills all rich with blossom'd trees ; 5
And fields which promise corn and wine,
And scatter'd cities crowning these,
Whose far white walls along them shine,
Have strew'd a scene, which I should see
With double joy wert *thou* with me. 10

And peasant girls, with deep blue eyes,
And hands which offer early flowers,
Walk smiling o'er this paradise ;
Above, the frequent feudal towers
Through green leaves lift their walls of gray, 15
And many a rock which steeply lowers,
And noble arch in proud decay,
Look o'er this vale of vintage-bowers ;
But one thing want these banks of Rhine, —
Thy gentle hand to clasp in mine ! 20

I send the lilies given to me ;
Though long before thy hand they touch,
I know that they must wither'd be,
But yet reject them not as such ;
For I have cherish'd them as dear, 25
Because they yet may meet thine eye,
And guide thy soul to mine even here,
When thou behold'st them drooping nigh,
And know'st them gather'd by the Rhine,
And offer'd from my heart to thine ! 30

The river nobly foams and flows,
The charm of this enchanted ground,
And all its thousand turns disclose
Some fresher beauty varying round :
The haughtiest breast its wish might bound ; 35
Through life to dwell delighted here ;
Nor could on earth a spot be found
To nature and to me so dear,
Could thy dear eyes in following mine
Still sweeten more these banks of Rhine ! 40

LAKE LEMAN.

LAKE LEMAN woos me with its crystal face,
The mirror where the stars and mountains view
The stillness of their aspect in each trace
Its clear depth yields of their far height and hue.
There is too much of man here, to look through 5
With a fit mind the might which I behold ;
But soon in me shall loneliness renew
Thoughts hid, but not less cherished than of old,
Ere mingling with the herd had penned me in their
fold.

To fly from need not be to hate mankind, 10
All are not fit with them to stir and toil,
Nor is it discontent to keep the mind
Deep in its fountain, lest it overboil
In the hot throng, where we become the spoil
Of our infection, till too late and long 15
We may deplore and struggle with the coil,
In wretched interchange of wrong for wrong
Midst a contentious world, striving where none are
strong.

There, in a moment, we may plunge our years
In fatal penitence, and in the blight 20
Of our own soul turn all our blood to tears,
And color things to come with hues of night;
The race of life becomes a hopeless flight
To those that walk in darkness: on the sea,
The boldest steer but where their ports invite, 25
But there are wanderers o'er Eternity

Whose bark drives on and on, and anchored ne'er shall
be.

Is it not better, then, to be alone,
And love Earth only for its earthly sake?
By the blue rushing of the arrowy Rhone, 30
Or the pure bosom of its nursing lake,
Which feeds it as a mother who doth make
A fair but froward infant her own care,
Kissing its cries away as these awake, —
Is it not better thus our lives to wear, 35

Than join the crushing crowd, doomed to inflict or bear?

I live not in myself, but I become
Portion of that around me; and to me
High mountains are a feeling, but the hum
Of human cities torture; I can see 40
Nothing to loathe in nature, save to be
A link reluctant in a fleshly chain,
Classed among creatures, when the soul can flee,
And with the sky, the peak, the heaving plain
Of ocean, or the stars, mingle, and not in vain.

And thus I am absorbed, and this is life :
 I look upon the peopled desert past,
 As on a place of agony and strife,
 Where for some sin to sorrow I was cast,
 To act and suffer, but remount at last 50
 With a fresh pinion ; which I feel to spring,
 Though young, yet waxing vigorous as the blast
 Which it would cope with, on delighted wing,
 Spurning the clay-cold bonds which round our being cling.

And when at length, the mind shall be all free 55
 From what it hates in this degraded form,
 Reft of its carnal life, save what shall be
 Existent happier in the fly and worm, —
 When elements to elements conform,
 And dust is as it should be, shall I not 60
 Feel all I see, less dazzling, but more warm ?
 The bodiless thought, the Spirit of each spot,
 Of which, even now, I share at times the immortal lot ?

Are not the mountains, waves, and skies a part
 Of me and of my soul, as I of them ? 65
 Is not the love of these deep in my heart
 With a pure passion ? should I not contemn
 All objects, if compared with these ? and stem
 A tide of suffering, rather than forego
 Such feelings for the hard and worldly phlegm 70
 Of those whose eyes are only turned below
 Gazing upon the ground, with thoughts which dare not
 glow ?

Clear, placid Leman ! thy contrasted lake,
With the wild world I dwelt in, is a thing
Which warns me, with its stillness, to forsake 75
Earth's troubled waters for a purer spring.
This quiet sail is as a noiseless wing
To waft me from distraction ; once I loved
Torn ocean's roar, but thy soft murmuring
Sounds sweet as if a Sister's voice reproved, 80
. That I with stern delights should e'er have been so moved.

It is the hush of night, and all between
Thy margin and the mountains, dusk, yet clear,
Mellowed and mingling, yet distinctly seen,
Save darken'd Jura, whose cap't heights appear 85
Precipitously steep ; and drawing near,
There breathes a living fragrance from the shore,
Of flowers yet fresh with childhood ; on the ear
Drops the light drip of the suspended oar,
Or chirps the grasshopper one good-night carol more ; 90

He is an evening reveller, who makes
His life an infancy, and sings his fill ;
At intervals, some bird from out the brakes
Starts into voice a moment, then is still.
There seems a floating whisper on the hill, 95
But that is fancy, for the starlight dews
All silently their tears of love instil,
Weeping themselves away, till they infuse
Deep into Nature's breast the spirit of her hues. 99

Thy sky is changed! — and such a change! Oh night,
 And storm, and darkness, ye are wondrous strong,
 Yet lovely in your strength, as is the light
 Of a dark eye in woman! Far along,
 From peak to peak, the rattling crags among
 Leaps the live thunder! Not from one lone cloud, 105
 But every mountain now hath found a tongue,
 And Jura answers, through her misty shroud,
 Back to the joyous Alps, who call to her aloud!

And this is in the night: — Most glorious night!
 Thou wert not sent for slumber! let me be 110
 A sharer in thy fierce and far delight,
 A portion of the tempest and of thee!
 How the lit lake shines, a phosphoric sea,
 And the big rain comes dancing to the earth!
 And now again 'tis black, — and now, the glee 115
 Of the loud hills shakes with its mountain-mirth,
 As if they did rejoice o'er a young earthquake's birth.

Now where the swift Rhone cleaves his way between
 Heights which appear as lovers who have parted
 In hate, whose mining depths so intervene, 120
 That they can meet no more, though broken-hearted!
 Though in their souls, which thus each other thwarted,
 Love was the very root of the fond rage
 Which blighted their life's bloom, and then departed:
 Itself expired, but leaving them an age 125
 Of years all winters, — war within themselves to wage.

Now, where the quick Rhone thus hath cleft his way,
The mightiest of the storms hath ta'en his stand :
For here, not one, but many make their play,
And fling their thunder-bolts from hand to hand, 130
Flashing and cast around : of all the band,
The brightest through these parted hills hath fork'd
His lightnings, — as if he did understand,
That in such gaps as desolation work'd, 134
There the hot shaft should blast whatever therein lurk'd.

Sky, mountains, river, winds, lake, lightning ! ye !
With night, and clouds, and thunder, and a soul
To make these felt and feeling, well may be
Things that have made me watchful ; the far roll
Of your departing voices, is the knoll 140
Of what in me is sleepless, — if I rest.
But where of ye, oh tempests ! is the goal ?
Are ye like those within the human breast ?
Or do ye find, at length, like eagles, some high nest ?

CLARENS.

CLARENS! sweet Clarens, birthplace of deep love!
Thine air is the young breath of passionate thought;
Thy trees take root in Love; the snows above
The very Glaciers have his colors caught,
And sunset into rose-hues sees them wrought 5
By rays which sleep there lovingly: the rocks,
The permanent crags, tell here of Love, who sought
In them a refuge from the worldly shocks,
Which stir and sting the soul with hope that woos, then
mocks.

Clarens! by heavenly feet thy paths are trod, — 10
Undying Love's who here ascends a throne
To which the steps are mountains; where the god
Is a pervading life and light, — so shown
Not on those summits solely, nor alone
In the still cave and forest; o'er the flower 15
His eye is sparkling, and his breath hath blown,
His soft and summer breath, whose tender power
Passes the strength of storms in their most desolate
hour.

All things are here of *him*; from the black pines,
Which are his shade on high, and the loud roar 20
Of torrents, where he listeneth, to the vines
Which slope his green path downward to the shore,
Where the bow'd waters meet him, and adore,
Kissing his feet with murmurs; and the wood,
The covert of old trees, with trunks all hoar, 25
But light leaves, young as joy, stands where it stood,
Offering to him, and his, a populous solitude.

A populous solitude of bees and birds,
And fairy-form'd and many-color'd things,
Who worship him with notes more sweet than words,
And innocently open their glad wings, 31
Fearless and full of life: the gush of springs,
And fall of lofty fountains, and the bend
Of stirring branches, and the bud which brings
The swiftest thought of beauty, here extend, 35
Mingling, and made by Love, unto one mighty end.

He who hath loved not, here would learn that lore,
And make his heart a spirit; he who knows
That tender mystery, will love the more,
For this is Love's recess, where vain men's woes, 40
And the world's waste, have driven him far from those,
For 'tis his nature to advance or die;
He stands not still, but or decays, or grows
Into a boundless blessing, which may vie
With the immortal lights, in its eternity. 45

'Twas not for fiction chose Rousseau this spot,
Peopling it with affections; but he found
It was the scene which passion must allot
To the mind's purified beings; 't was the ground
Where early Love his Psyche's zone unbound, 50
And hallow'd it with loveliness: 'tis lone,
And wonderful, and deep, and hath a sound,
And sense, and sight of sweetness; here the Rhone
Hath spread himself a couch, the Alps have rear'd a
throne.

VENICE.

I stood in Venice, on the Bridge of Sighs ;
A palace and a prison on each hand :
I saw from out the wave her structures rise
As from the stroke of the enchanter's wand :
A thousand years their cloudy wings expand 5
Around me, and a dying Glory smiles
O'er the far times, when many a subject land
Look'd to the wingèd Lion's marble piles,
Where Venice sate in state, throned on her hundred isles !

She looks a sea Cybele, fresh from ocean, 10
Rising with her tiara of proud towers
At airy distance, with majestic motion,
A ruler of the waters and their powers :
And such she was ; — her daughters had their dowers
From spoils of nations, and the exhaustless East 15
Pour'd in her lap all gems in sparkling showers.
In purple was she robed, and of her feast
Monarchs partook, and deem'd their dignity increased.

In Venice Tasso's echoes are no more,
And silent rows the songless gondolier ; 20

Her palaces are crumbling to the shore,
And music meets not always now the ear :
Those days are gone — but Beauty still is here.
States fall, arts fade — but Nature doth not die,
Nor yet forget how Venice once was dear, 25
The pleasant place of all festivity,
The revel of the earth, the masque of Italy !

But unto us she hath a spell beyond
Her name in story, and her long array
Of mighty shadows, whose dim forms despond 30
Above the dogeless city's vanish'd sway ;
Ours is a trophy which will not decay
With the Rialto ; Shylock and the Moor,
And Pierre, cannot be swept or worn away —
The keystones of the arch ! though all were o'er 35
For us repeopled were the solitary shore.

The spouseless Adriatic mourns her lord ;
And, annual marriage now no more renew'd,
The Bucentaur lies rotting unrestored,
Neglected garment of her widowhood ! 40
St. Mark yet sees his lion where he stood,
Stand, but in mockery of his wither'd power,
Over the proud Place where an Emperor sued,
And monarchs gazed and envied in the hour
When Venice was a queen with an unequall'd dower. 45

I loved her from my boyhood — she to me
Was as a fairy city of the heart,

Rising like water-columns from the sea,
Of joy the sojourn, and of wealth the mart;
And Otway, Radcliffe, Schiller, Shakespeare's art, 50
Had stamp'd her image in me, and even so,
Although I found her thus, we did not part,
Perchance even dearer in her day of woe,
Than when she was a boast, a marvel, and a show.

THE OCEAN.

THERE is a pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is society, where none intrudes,
By the deep Sea, and music in its roar.
I love not man the less, but Nature more, 5
From these our interviews, in which I steal
From all I may be, or have been before,
To mingle with the Universe, and feel
What I can ne'er express, yet cannot all conceal.

Roll on, thou deep and dark blue Ocean — roll ! 10
Ten thousand fleets sweep over thee in vain ;
Man marks the earth with ruin — his control
Stops with the shore ; — upon the watery plain
The wrecks are all thy deed, nor doth remain
A shadow of man's ravage, save his own, 15
When, for a moment, like a drop of rain,
He sinks into thy depths with bubbling groan,
Without a grave, unknell'd, uncoffin'd, and unknown.

His steps are not upon thy paths, — thy fields
Are not a spoil for him, — thou dost arise 20

And shake him from thee; the vile strength he wields
For earth's destruction thou dost all despise,
Spurning him from thy bosom to the skies,
And send'st him, shivering in thy playful spray
And howling, to his Gods, where haply lies 25
His petty hope in some near port or bay,
And dashest him again to earth: — there let him lay.

The armaments which thunderstrike the walls
Of rock-built cities, bidding nations quake,
And monarchs tremble in their capitals, 30
The oak leviathans, whose huge ribs make
Their clay creator the vain title take
Of lord of thee, and arbiter of war;
These are thy toys, and, as the snowy flake,
They melt into thy yeast of waves, which mar 35
Alike the Armada's pride, or spoils of Trafalgar.

Thy shores are empires, changed in all save thee —
Assyria, Greece, Rome, Carthage, what are they?
Thy waters washed them power while they were free,
And many a tyrant since; their shores obey 40
The stranger, slave, or savage; their decay
Has dried up realms to deserts: — not so thou,
Unchangeable save to thy wild waves' play —
Time writes no wrinkle on thine azure brow —
Such as creation's dawn beheld, thou rollest now. 45

Thou glorious mirror, where the Almighty's form
Glasses itself in tempests; in all time,

Calm or convulsed — in breeze, or gale, or storm,
Icing the pole, or in the torrid clime
Dark-heaving ; — boundless, endless, and sublime —
The image of Eternity — the throne 51
Of the Invisible ; even from out thy slime
The monsters of the deep are made ; each zone
Obeys thee ; thou goest forth, dread, fathomless, alone.

And I have loved thee, Ocean ! and my joy 55
Of youthful sports was on thy breast to be
Borne, like thy bubbles onward : from a boy
I wanton'd with thy breakers — they to me
Were a delight ; and if the freshening sea
Made them a terror — 'twas a pleasing fear, 60
For I was as it were a child of thee,
And trusted to thy billows far and near,
And laid my hand upon thy mane — as I do here.

A GRECIAN SUNSET.

Slow sinks, more lovely ere his race be run,
Along Morea's hills the setting sun;
Not, as in northern climes, obscurely bright,
But one unclouded blaze of living light;
O'er the hush'd deep the yellow beam he throws, 5
Gilds the green wave that trembles as it glows;
On old Ægina's rock and Hydra's isle
The god of gladness sheds his parting smile;
O'er his own regions lingering loves to shine,
Though there his altars are no more divine. 10
Descending fast, the mountain-shadows kiss
Thy glorious gulf, unconquer'd Salamis!
Their azure arches through the long expanse,
More deeply purpled, meet his mellowing glance,
And tenderest tints, along their summits driven, 15
Mark his gay course, and own the hues of heaven;
Till, darkly shaded from the land and deep,
Behind his Delphian rock he sinks to sleep.

On such an eve his palest beam he cast
When, Athens! here thy wisest look'd his last. 20

How watch'd thy better sons his farewell ray,
That closed their murder'd sage's latest day !
Not yet — not yet — Sol pauses on the hill,
The precious hour of parting lingers still ;
But sad his light to agonizing eyes, 25
And dark the mountain's once delightful dyes ;
Gloom o'er the lovely land he seem'd to pour,
The land where Phœbus never frown'd before ;
But e'er he sunk below Citheron's head,
The cup of woe was quaff'd — the spirit fled ; 30
The soul of him that scorn'd to fear or fly,
Who lived and died as none can live or die.

But, lo ! from high Hymettus to the plain
The queen of night asserts her silent reign ;
No murky vapor, herald of the storm, 35
Hides her fair face, or girds her glowing form.
With cornice glimmering as the moonbeams play,
There the white column greets her grateful ray,
And bright around, with quivering beams beset,
Her emblem sparkles o'er the minaret ; 40
The groves of olive scatter'd dark and wide,
Where meek Cephissus sheds his scanty tide,
The cypress saddening by the sacred mosque,
The gleaming turret of the gay kiosk,
And sad and sombre mid the holy calm, 45
Near Theseus' fane, yon solitary palm ;
All, tinged with varied hues, arrest the eye ;
And dull were his that pass'd them heedless by.

Again the Ægean, heard no more afar,
Lulls his chafed breast from elemental war ; 50
Again his waves in milder tints unfold
Their long expanse of sapphire and of gold,
Mix'd with the shades of many a distant isle,
That frown, where gentler ocean deigns to smile.

GREECE.

FAIR clime! where every season smiles
Benignant o'er those blessed isles,
Which, seen from far Colonna's height,
Make glad the heart that hails the sight,
And lend to loneliness delight. 5
There mildly dimpling, Ocean's cheek
Reflects the tints of many a peak
Caught by the laughing tides that lave
These Edens of the eastern wave :
And if at times a transient breeze 10
Break the blue crystal of the seas,
Or sweep one blossom from the trees,
How welcome is each gentle air
That wakes and wafts the odors there !
For there — the Rose o'er crag or vale, 15
Sultana of the Nightingale,
The maid for whom his melody,
His thousand songs are heard on high,
Blooms blushing to her lover's tale :
His queen, the garden queen, his Rose, 20
Unbent by winds, unchill'd by snows,

Far from the winters of the west,
By every breeze and season blest,
Returns the sweets by nature given
In softest incense back to heaven; 25
And grateful yields that smiling sky
Her fairest hue and fragrant sigh.
And many a summer flower is there,
And many a shade that love might share,
And many a grotto, meant for rest, 30
That holds the pirate for a guest;
Whose bark in sheltering cove below
Lurks for the passing peaceful prow,
Till the gay mariner's guitar
Is heard, and seen the evening star; 35
Then stealing with the muffled oar
Far shaded by the rocky shore,
Rush the night-prowlers on the prey,
And turn to groans his roundelay.
Strange — that where Nature loved to trace, 40
As if for Gods, a dwelling place,
And every charm and grace hath mix't
Within the paradise she fix't,
There man, enamour'd of distress,
Should mar it into wilderness, 45
And trample, brute-like, o'er each flower
That tasks not one laborious hour;
Nor claims the culture of his hand
To bloom along the fairy land,
But springs as to preclude his care, 50

And sweetly woos him — but to spare !
Strange — that where all is peace beside,
There passion riots in her pride,
And lust and rapine wildly reign
To darken o'er the fair domain. 55
It is as though the fiends prevail'd
Against the seraphs they assail'd,
And, fix'd on heavenly thrones, should dwell
The free inheritors of hell ;
So soft the scene, so form'd for joy, 60
So curst the tyrants that destroy !

He who hath bent him o'er the dead
Ere the first day of death is fled,
The first dark day of nothingness,
The last of danger and distress 65
(Before Decay's effacing fingers
Have swept the lines where beauty lingers,)
And mark'd the mild angelic air,
The rapture of repose that's there,
The fix't yet tender traits that streak 70
The languor of the placid cheek,
And — but for that sad shrouded eye,
That fires not, wins not, weeps not, now,
And but for that chill, changeless brow,
Where cold Obstruction's apathy 75
Appals the gazing mourner's heart,
As if to him it could impart
The doom he dreads, yet dwells upon ;

Yes, but for these and these alone,
Some moments, ay, one treacherous hour, 80
He still might doubt the tyrant's power;
So fair, so calm, so softly seal'd,
The first, last look by death reveal'd !
Such is the aspect of this shore ;
'Tis Greece, but living Greece no more ! 85
So coldly sweet, so deadly fair,
We start, for soul is wanting there.
Hers is the loveliness in death,
That parts not quite with parting breath ;
But beauty with that fearful bloom, 90
That hue which haunts it to the tomb,
Expression's last receding ray,
A gilded halo hovering round decay,
The farewell beam of Feeling past away !
Spark of that flame, perchance of heavenly birth, 95
Which gleams, but warms no more its cherished earth !

Clime of the unforgotten brave !
Whose land from plain to mountain-cave
Was Freedom's home or Glory's grave !
Shrine of the mighty ! can it be, 100
That this is all remains of thee ?
Approach, thou craven crouching slave :
Say, is not this Thermopylæ ?
These waters blue that round you lave,
Oh servile offspring of the free —
Pronounce what sea, what shore is this ? 105

The gulf, the rock of Salamis !
These scenes, their story not unknown,
Arise, and make again your own ;
Snatch from the ashes of your sires
The embers of their former fires ; 110
And he who in the strife expires
Will add to theirs a name of fear
That Tyranny shall quake to hear,
And leave his sons a hope, a fame,
They too will rather die than shame : 115
For Freedom's battle once begun,
Bequeath'd by bleeding Sire to Son,
Though baffled oft, is ever won.
Bear witness, Greece, thy living page,
Attest it many a deathless age ! 120
While kings, in dusty darkness hid,
Have left a nameless pyramid,
Thy heroes, though the general doom
Hath swept the column from their tomb,
A mightier monument command, 125
The mountains of their native land !
There points thy Muse to stranger's eye
The graves of those that cannot die !
'Twere long to tell and sad to trace,
Each step from splendor to disgrace ; 130
Enough — no foreign foe could quell
Thy soul, till from itself it fell ;
Yes ! Self-abasement paved the way
To villain bonds and despot sway.

ODE TO NAPOLEON BUONAPARTE.

'T is done, — but yesterday a King!

And arm'd with Kings to strive —

And now thou art a nameless thing:

So abject — yet alive!

Is this the man of thousand thrones,

Who strew'd our earth with hostile bones,

And can he thus survive? —

Since he, miscall'd the Morning Star,

Nor man nor fiend hath fallen so far.

Ill-minded man! why scourge thy kind

Who bow'd so low the knee?

By gazing on thyself grown blind,

Thou taught'st the rest to see.

With might unquestion'd, — power to save, —

Thine only gift hath been the grave

To those that worshipp'd thee;

Nor till thy fall could mortals guess

Ambition's less than littleness!

Thanks for that lesson — it will teach

To after-warriors more

Than high Philosophy can preach,
And vainly preach'd before.
That spell upon the minds of men
Breaks never to unite again,
That led them to adore 25
Those Pagod things of sabre sway,
With fronts of brass, and feet of clay.

The triumph, and the vanity,
The rapture of the strife —
The earthquake voice of Victory, 30
To thee the breath of life ;
The sword, the sceptre, and that sway
Which man seem'd made but to obey,
Wherewith renown was rife —
All quell'd ! — Dark Spirit ! what must be 35
The madness of thy memory !

The Desolater desolate ?
The Victor overthrown !
The Arbiter of others' fate
A Suppliant for his own ! 40
Is it some yet imperial hope
That with such change can calmly cope ?
Or dread of death alone ?
To die a prince — or live a slave —
Thy choice is most ignobly brave ! 45

He who of old would rend the oak,
Dream'd not of the rebound ;

Chain'd by the trunk he vainly broke —

Alone — how look'd he round ?

Thou in the sternness of thy strength

50

An equal deed hast done at length,

And darker fate hast found ;

He fell, the forest prowlers' prey ;

But thou must eat thy heart away !

The Roman when his burning heart

55

Was slaked with blood of Rome,

Threw down the dagger — dared depart,

In savage grandeur, home. —

He dared depart in utter scorn

Of men that such a yoke had borne,

60

Yet left him such a doom !

His only glory was that hour

Of self-upheld abandon'd power.

The Spaniard, when the lust of sway

Had lost its quickening spell,

65

Cast crowns for rosaries away,

An empire for a cell ;

A strict accountant of his beads,

A subtle disputant on creeds,

His dotage trifled well :

70

Yet better had he never known

A bigot's shrine, nor despot's throne.

But thou — from thy reluctant hand

The thunderbolt is wrung —

Too late thou leav'st the high command 75

To which thy weakness clung ;

All Evil Spirit as thou art,

It is enough to grieve the heart

To see thine own unstrung ;

To think that God's fair world hath been 80

The footstool of a thing so mean ;

And Earth hath spilt her blood for him,

Who thus can hoard his own !

And Monarchs bow'd the trembling limb,

And thank'd him for a throne ! 85

Fair Freedom ! we may hold thee dear,

When thus thy mightiest foes their fear

In humblest guise have shown.

Oh ! ne'er may tyrant leave behind

A brighter name to lure mankind ! 90

Thine evil deeds art writ in gore,

Nor written thus in vain —

Thy triumphs tell of fame no more,

Or deepen every stain :

If thou hadst died as honor dies, 95

Some new Napoleon might arise,

To shame the world again —

But who would soar the solar height,

To set in such a starless night ?

Weigh'd in the balance, hero dust 100

Is vile as vulgar clay ;

Thy scales, Mortality ! are just
To all that pass away :
But yet methought the living great
Some higher sparks should animate, 105
To dazzle and dismay ;
Nor deem'd Contempt could thus make mirth
Of these, the Conquerors of the earth.

And she, proud Austria's mournful flower,
Thy still imperial bride ; 110
How bears her breast the torturing hour ?
Still clings she to thy side ?
Must she too bend, must she too share
Thy late repentance, long despair,
Thou throneless Homicide ? 115
If still she loves thee, hoard that gem,
'Tis worth thy vanish'd diadem !

Then haste thee to thy sullen Isle,
And gaze upon the sea ;
That element may meet thy smile — 120
It ne'er was ruled by thee !
Or trace with thine all idle hand
In loitering mood upon the sand
That Earth is now as free !
That Corinth's pedagogue hath now 125
Transferr'd his by-word to thy brow.

Thou Timour ! in his captive's cage
What thoughts will there be thine,

While brooding in thy prison'd rage ?

But one — “The world *was* mine !” 130

Unless, like he of Babylon,

All sense is with thy sceptre gone,

Life will not long confine

That spirit pour'd so widely forth —

So long obey'd — so little worth ! 135

Or, like the thief of fire from heaven,

Wilt thou withstand the shock ?

And share with him, the unforgiven,

His vulture and his rock !

Foredoom'd by God — by man accurst, 140

And that last act, though not thy worst,

The very Fiend's arch mock ;

He in his fall preserved his pride,

And, if a mortal, had as proudly died !

There was a day — there was an hour, 145

While earth was Gaul's — Gaul thine

When that immeasurable power

Unsated to resign

Had been an act of purer fame

Than gathers round Marengo's name, 150

And gilded thy decline

Through the long twilight of all time,

Despite some passing clouds of crime.

But thou forsooth must be a king,

And don the purple vest, — 155

As if that foolish robe could wring
Remembrance from thy breast.
Where is that faded garment? where
The gewgaws thou wert fond to wear,
The star — the string — the crest? 160
Vain froward child of empire! say,
Are all thy playthings snatch'd away?

Where may the wearied eye repose
When gazing on the Great:
Where neither guilty glory glows, 165
Nor despicable state?
Yes — one — the first — the last — the best —
The Cincinnatus of the West,
Whom envy dared not hate,
Bequeath'd the name of Washington, 170
To make man blush there was but one!

THE ISLES OF GREECE.

(SONG OF A GREEK.)

THE isles of Greece, the isles of Greece !
Where burning Sappho loved and sung,
Where grew the arts of war and peace, —
Where Delos rose, and Phœbus sprung !
Eternal summer gilds them yet,
But all, except their sun, is set.

5

The Scian and the Teian muse,
The hero's harp, the lover's lute,
Have found the fame your shores refuse ;
Their place of birth alone is mute
To sounds which echo further west
Than your sires' " Islands of the Blest."

10

The mountains look on Marathon —
And Marathon looks on the sea ;
And musing there an hour alone,
I dream'd that Greece might still be free ;
For standing on the Persians' grave,
I could not deem myself a slave.

15

A king sate on the rocky brow
Which looks o'er sea-born Salamis;
And ships, by thousands, lay below,
And men in nations; — all were his!
He counted them at break of day —
And when the sun set where were they? 20

And where are they? and where art thou,
My country? On thy voiceless shore
The heroic lay is tuneless now —
The heroic bosom beats no more!
And must thy lyre, so long divine,
Degenerate into hands like mine? 25 30

'Tis something, in the dearth of fame,
Though link'd among a fetter'd race,
To feel at least a patriot's shame,
Even as I sing, suffuse my face;
For what is left the poet here? 35
For Greeks a blush — for Greece a tear.

Must *we* but weep o'er days more blest?
Must *we* but blush? — Our fathers bled.
Earth! render back from out thy breast
A remnant of our Spartan dead! 40
Of the three hundred grant but three,
To make a new Thermopylæ!

What, silent still? and silent all?
Ah! no; — the voices of the dead

Sound like a distant torrent's fall, 45
And answer, "Let one living head,
But one arise, — we come, we come!"
'Tis but the living who are dumb.

In vain — in vain : strike other chords;
Fill high the cup with Samian wine ! 50
Leave battles to the Turkish hordes,
And shed the blood of Scio's vine !
Hark ! rising to the ignoble call —
How answers each bold Bacchanal !

You have the Pyrrhic dance as yet, 55
Where is the Pyrrhic phalanx gone ?
Of two such lessons, why forget
The nobler and the manlier one ?
You have the letters Cadmus gave —
Think ye he meant them for a slave ? 60

Fill high the bowl with Samian wine !
We will not think of themes like these !
It made Anacreon's song divine :
He served — but served Polycrates
A tyrant ; but our masters then 65
Were still, at least, our countrymen.

The tyrant of the Chersonese
Was freedom's best and bravest friend ;
That tyrant was Miltiades !
Oh ! that the present hour would lend 70

Another despot of the kind !
Such chains as his were sure to bind.

Fill high the bowl with Samian wine !

On Suli's rock, and Parga's shore,
Exists the remnant of a line

75

Such as the Doric mothers bore ;
And there, perhaps some seed is sown,
The Heracleidan blood might own.

Trust not for freedom to the Franks —

They have a king who buys and sells :
In native swords, and native ranks,

80

The only hope of courage dwells ;
But Turkish force, and Latin fraud,
Would break your shield, however broad.

Fill high the bowl with Samian wine !

85

Our virgins dance beneath the shade —
I see their glorious black eyes shine ;

But gazing on each glowing maid,
My own the burning tear-drop laves,
To think such breasts must suckle slaves.

90

Place me on Sunium's marbled steep,

Where nothing, save the waves and I,
May hear our mutual murmurs sweep ;

There, swan-like, let me sing and die.
A land of slaves shall ne'er be mine —
Dash down yon cup of Samian wine !

AVE MARIA.

AVE MARIA ! blessed be the hour !

The time, the clime, the spot, where I so oft
Have felt that moment in its fullest power

Sink o'er the earth so beautiful and soft,
While swung the deep bell in the distant tower, 5
Or the faint dying day-hymn stole aloft,
And not a breath crept through the rosy air,
And yet the forest leaves seem'd stirr'd with prayer.

Ave Maria ! 'tis the hour of prayer !

Ave Maria ! 'tis the hour of love ! 10

Ave Maria ! may our spirits dare

Look up to thine and to thy Son's above !

Ave Maria ! oh, that face so fair !

Those downcast eyes beneath the Almighty dove —
What though 'tis but a pictured image ? — strike — 15
That painting is no idol — 'tis too like.

Sweet hour of twilight ! — in the solitude

Of the pine forest, and the silent shore

Which bounds Ravenna's immemorial wood,

Rooted where once the Adrian wave flowed o'er, 20

To where the last Cæsarean fortress stood,
Evergreen forest! which Boccaccio's lore
And Dryden's lay made haunted ground to me,
How have I loved the twilight hour and thee!

The shrill cicalas, people of the pine, 25
Making their summer lives one ceaseless song,
Were the sole echoes, save my steed's and mine,
And vesper bell's that rose the boughs along;
The spectre huntsman of Onesti's line,
His hell-dogs, and their chase, and the fair throng 30
Which learn'd from this example not to fly
From a true lover, — shadow'd my mind's eye.

Oh, Hesperus! thou bringest all good things —
Home to the weary, to the hungry cheer,
To the young bird the parent's brooding wings, 35
The welcome stall to the o'erlabor'd steer;
Whate'er of peace about our hearthstone clings,
Whate'er our household gods protect of dear,
Are gather'd round us by thy look of rest;
Thou bring'st the child, too, to the mother's breast. 40

Soft hour! which wakes the wish and melts the heart
Of those who sail the seas, on the first day
When they from their sweet friends are torn apart;
Or fills with love the pilgrim on his way
As the far bell of vesper makes him start, 45
Seeming to weep the dying day's decay;

Is this a fancy which our reason scorns ?
 Ah! surely nothing dies but something mourns !

When Nero perish'd by the justest doom
 Which ever the destroyer yet destroy'd, 50
 Amidst the roar of liberated Rome,
 Of nations freed, and the world overjoy'd,
 Some hand unseen strew'd flowers upon his tomb :
 Perhaps the weakness of a heart not void
 Of feeling for some kindness done, when power 55
 Had left the wretch an uncorrupted hour.

MAZEPPA

I

'Twas after dread Pultowa's day,
When fortune left the royal Swede,
Around a slaughtered army lay,
No more to combat and to bleed.

The power and glory of the war, 5
Faithless as their vain votaries, men,
Had passed to the triumphant Czar,
And Moscow's walls were safe again,
Until a day more dark and drear,
And a more memorable year, 10
Should give to slaughter and to shame
A mightier host and haughtier name;
A greater wreck, a deeper fall,
A shock to one — a thunderbolt to all.

II

Such was the hazard of the die; 15
The wounded Charles was taught to fly

By day and night through field and flood,
Stained with his own and subjects' blood ;
For thousands fell that flight to aid :
And not a voice was heard t' upbraid 20
Ambition in his humbled hour,
When Truth had nought to dread from Power.
His horse was slain, and Gieta gave
His own — and died the Russians' slave.
This too sinks after many a league 25
Of well sustained, but vain fatigue ;
And in the depth of forests darkling,
The watch-fires in the distance sparkling —
The beacons of surrounding foes —
A king must lay his limbs at length. 30
Are these the laurels and repose
For which the nations strain their strength ?
They laid him by a savage tree,
In outworn nature's agony ;
His wounds were stiff, his limbs were stark ; 35
The heavy hour was chill and dark ;
The fever in his blood forbade
A transient slumber's fitful aid :
And thus it was ; but yet through all,
Kinglike the monarch bore his fall, 40
And made, in this extreme of ill,
His pangs the vassals of his will :
All silent and subdued were they,
As once the nations round him lay.

III

A band of chiefs! — alas! how few, 45
Since but the fleeting of a day
Had thinned it; but this wreck was true
And chivalrous: upon the clay
Each sate him down, all sad and mute,
Beside his monarch and his steed, 50
For danger levels man and brute,
And all are fellows in their need.
Among the rest, Mazeppa made
His pillow in an old oak's shade —
Himself as rough, and scarce less old, 55
The Ukraine's hetman, calm and bold;
But first, outspent with this long course,
The Cossack prince rubbed down his horse,
And made for him a leafy bed,
And smoothed his fetlocks and his mane, 60
And slacked his girth, and stripped his rein,
And joyed to see how well he fed;
For until now he had the dread
His wearied courser might refuse
To browse beneath the midnight dews: 65
But he was hardy as his lord,
And little cared for bed and board;
But spirited and docile too,
Whate'er was to be done, would do.
Shaggy and swift, and strong of limb, 70
All Tartar-like he carried him;

Obedied his voice, and came to call,
And knew him in the midst of all :
Though thousands were around, — and Night,
Without a star, pursued her flight, — 75
That steed from sunset until dawn
His chief would follow like a fawn.

IV

This done, Mazeppa spread his cloak,
And laid his lance beneath his oak,
Felt if his arms in order good 80
The long day's march had well withstood —
If still the powder filled the pan,

And flints unloosened kept their lock —
His sabre's hilt and scabbard felt,
And whether they had chafed his belt ; 85
And next the venerable man,
From out his haversack and can,

Prepared and spread his slender stock ;
And to the monarch and his men
The whole or portion offered them 90
With far less of inquietude
Than courtiers at a banquet would.
And Charles of this his slender share
With smiles partook a moment there,
To force of cheer a greater show, 95
And seem above both wounds and woe ;
And then he said — “ Of all our band,
Though firm of heart and strong of hand,

In skirmish, march, or forage, none
Can less have said or more have done 100
Than thee, Mazeppa ! On the earth
So fit a pair had never birth,
Since Alexander's days till now,
As thy Bucephalus and thou :
All Scythia's fame to thine should yield 105
For pricking on o'er flood and field."
Mazeppa answered — " Ill betide
The school wherein I learned to ride !"
Quoth Charles — " Old Hetman, wherefore so,
Since thou hast learned the art so well ?" 110
Mazeppa said — "'Twere long to tell ;
And we have many a league to go,
With every now and then a blow,
And ten to one at least the foe,
Before our steeds may graze at ease, 115
Beyond the swift Borysthenes :
And, sire, your limbs have need of rest,
And I will be the sentinel
Of this your troop." — " But I request,"
Said Sweden's monarch, " thou wilt tell 120
This tale of thine, and I may reap,
Perchance, from this the boon of sleep ;
For at this moment from my eyes
The hope of present slumber flies."

" Well, sire, with such a hope, I'll track 125
My seventy years of memory back :

I think 'twas in my twentieth spring, —
Ay, 'twas, — when Casimir was king —
John Casimir, — I was his page
Six summers, in my earlier age: 130
A learned monarch, faith! was he,
And most unlike your majesty;
He made no wars, and did not gain
New realms to lose them back again;
And, save debates in Warsaw's diet, 135
He reigned in most unseemly quiet;
Not that he had no cares to vex,
He loved the muses and the sex;
And sometimes these so froward are,
They made him wish himself at war; 140
But soon his wrath being o'er, he took
Another mistress, or new book:
And then he gave prodigious fêtes —
All Warsaw gathered round his gates
To gaze upon his splendid court, 145
And dames and chiefs, of princely port.
He was the Polish Solomon,
So sung his poets, all but one,
Who, being unpensioned, made a satire,
And boasted that he could not flatter. 150
It was a court of jousts and mimes,
Where every courtier tried at rhymes;
Even I for once produced some verses,
And signed my odes 'Despairing Thyrsis.'
There was a certain Palatine, 155

A count of far and high descent,
Rich as a salt or silver mine;
And he was proud, ye may divine,
As if from heaven he had been sent:
He had such wealth in blood and ore 160
As few could match beneath the throne;
And he would gaze upon his store,
And o'er his pedigree would pore,
Until by some confusion led,
Which almost looked like want of head, 165
He thought their merits were his own.
His wife was not of his opinion;
His junior she by thirty years,
Grew daily tired of his dominion;
And, after wishes, hopes, and fears, 170
To virtue a few farewell tears,
A restless dream or two, some glances
At Warsaw's youth, some songs, and dances
Awaited but the usual chances,
Those happy accidents which render 175
The coldest dames so very tender,
To deck her count with titles given,
'Tis said, as passports into heaven;
But, strange to say, they rarely boast
Of these, who have deserved them most. 180

V

"I was a goodly stripling then;
At seventy years I so may say,

That there were few, or boys or men,

Who, in my dawning time of day,
Of vassal or of knight's degree, 185

Could vie in vanities with me;
For I had strength, youth, gaiety,
A port, not like to this ye see,
But smooth, as all is rugged now ;

For time, and care, and war, have ploughed 190
My very soul from out my brow ;

And thus I should be disavowed
By all my kind and kin, could they
Compare my day and yesterday ;
This change was wrought, too, long ere age 195

Had ta'en my features for his page :
With years, ye know, have not declined
My strength, my courage, or my mind,
Or at this hour I should not be
Telling old tales beneath a tree, 200
With starless skies my canopy.

But let me on : Theresa's form —
Methinks it glides before me now,
Between me and yon chestnut's bough,
The memory is so quick and warm ; 205

And yet I find no words to tell
The shape of her I loved so well :
She had the Asiatic eye,

Such as our Turkish neighborhood
Hath mingled with our Polish blood, 210
Dark as above us is the sky ;

But through it stole a tender light,
Like the first moonrise of midnight ;
Large, dark, and swimming in the stream,
Which seemed to melt to its own beam ; 215
All love, half languor, and half fire,
Like saints that at the stake expire,
And lift their raptured looks on high,
As though it were a joy to die.
A brow like a midsummer lake, 220
Transparent with the sun therein,
When waves no murmur dare to make,
And Heaven beholds her face within.
A cheek and lip — but why proceed ?
I loved her then, I love her still ; 225
And such as I am, love indeed
In fierce extremes — in good and ill.
But still we love even in our rage,
And haunted to our very age
With the vain shadow of the past, 230
As is Mazeppa to the last.

VI

“ We met — we gazed — I saw, and sighed,
She did not speak, and yet replied ;
There are ten thousand tones and signs
We hear and see, but none defines — 235
Involuntary sparks of thought,
Which strike from out the heart o’erwrought,
And form a strange intelligence,

Alike mysterious and intense,
Which link the burning chain that binds 240
Without their will, young hearts and minds;
Conveying, as the electric wire,
We know not how, the absorbing fire.
I saw, and sighed — in silence wept,
And still reluctant distance kept, 245
Until I was made known to her,
And we might then and there confer
Without suspicion — then, even then,
 I longed, and was resolved to speak;
But on my lips they died again, 250
 The accents tremulous and weak,
Until one hour. — There is a game,
 A frivolous and foolish play,
 Wherewith we while away the day;
It is — I have forgot the name — 255
And we to this, it seems, were set,
By some strange chance, which I forget:
I recked not if I won or lost,
 It was enough for me to be
 So near to hear, and oh! to see 260
The being whom I loved the most.
I watched her as a sentinel, —
May ours this dark night watch as well!
 Until I saw, and thus it was,
That she was pensive, nor perceived 265
Her occupation, nor was grieved
Nor glad to lose or gain; but still

Played on for hours, as if her will
Yet bound her to the place, though not
That hers might be the winning lot. 270

Then through my brain the thought did pass
Even as a flash of lightning there,
That there was something in her air
Which would not doom me to despair;
And on the thought my words broke forth 275

All incoherent as they were —
Their eloquence was little worth,
But yet she listened — 'tis enough —

Who listens once will listen twice;
Her heart, be sure, is not of ice, 280
And one refusal no rebuff.

VII

“I loved, and was beloved again —

They tell me, sire, you never knew
Those gentle frailties; if 'tis true,
I shorten all my joy or pain; 285
To you 'twould seem absurd as vain;
But all men are not born to reign,
Or o'er their passions, or as you
Thus o'er themselves and nations too.

I am — or rather *was* — a prince, 290
A chief of thousands, and could lead
Them on where each would foremost bleed;
But could not o'er myself evince

The like control — But to resume :

I loved, and was beloved again ; 295
In sooth, it is a happy doom,

But yet where happiest ends in pain.
We met in secret, and the hour
Which led me to that lady's bower
Was fiery Expectation's dower. 300

My days and nights were nothing — all
Except that hour which doth recall,
In the long lapse from youth to age,
No other like itself : I'd give
The Ukraine back again to live 305

It o'er once more, and be a page,
The happy page, who was the lord
Of one soft heart, and his own sword,
And had no other gem nor wealth
Save Nature's gift of youth and health. 310

We met in secret — doubly sweet,
Some say, they find it so to meet ;
I know not that — I would have given
My life but to have called her mine
In the full view of earth and heaven ; 315

For I did oft and long repine
That we could only meet by stealth.

VIII

“For lovers there are many eyes,
And such there were on us ; the devil

On such occasions should be civil — 320
The devil! — I'm loth to do him wrong,
It might be some untoward saint,
Who would not be at rest too long,
But to his pious bile gave vent —
But one fair night, some lurking spies 325
Surprised and seized us both.
The Count was something more than wroth —
I was unarmed; but if in steel
All cap-à-pie from head to heel,
What 'gainst their numbers could I do? — 330
'Twas near his castle, far away
From city or from succor near,
And almost on the break of day;
I did not think to see another,
My moments seemed reduced to few; 335
And with one prayer to Mary Mother,
And, it may be, a saint or two,
As I resigned me to my fate,
They led me to the castle gate:
Theresa's doom I never knew, 340
Our lot was henceforth separate.
An angry man, ye may opine,
Was he, the proud Count Palatine;
And he had reason good to be,
But he was most enraged lest such 345
An accident should chance to touch
Upon his future pedigree;
Nor less amazed, that such a blot

His noble 'scutcheon should have got,
While he was highest of his line ; 350
Because unto himself he seemed
The first of men, nor less he deemed
In others' eyes, and most in mine.
'Sdeath ! with a *page* — perchance a king
Had reconciled him to the thing ; 355
But with a stripling of a page —
I felt — but cannot paint his rage.

IX

“ ‘Bring forth the horse !’ — the horse was brought.
In truth, he was a noble steed,
A Tartar of the Ukraine breed, 360
Who looked as though the speed of thought
Were in his limbs ; but he was wild,
Wild as the wild deer, and untaught,
With spur and bridle undefiled —
'Twas but a day he had been caught ; 365
And snorting, with erected mane,
And struggling fiercely, but in vain,
In the full foam of wrath and dread
To me the desert-born was led ;
They bound me on, that menial throng, 370
Upon his back with many a thong ;
Then loosed him with a sudden lash —
Away ! away ! and on we dash ! —
Torrents less rapid and less rash.

X

“Away! away! My breath was gone — 375
I saw not where he hurried on:
'Twas scarcely yet the break of day,
And on he foamed — away! away!
The last of human sounds which rose,
As I was darted from my foes, 380
Was the wild shout of savage laughter,
Which on the wind came roaring after
A moment from that rabble rout:
With sudden wrath I wrenched my head,
And snapped the chord, which to the mane 385
Had bound my neck in lieu of rein,
And, writhing half my form about,
Howled back my curse; but 'midst the tread,
The thunder of my courser's speed,
Perchance they did not hear nor heed: 390
It vexes me — for I would fain
Have paid their insult back again.
I paid it well in after days:
There is not of that castle gate,
Its drawbridge and portcullis' weight, 395
Stone, bar, moat, bridge, or barrier left;
Nor of its fields a blade of grass,
Save what grows on a ridge of wall,
Where stood the hearth-stone of the hall;
And many a time ye there might pass, 400
Nor dream that e'er that fortress was:

I saw its turrets in a blaze,
Their crackling battlements all cleft
And the hot lead pour down like rain
From off the scorched and blackening roof, 405
Whose thickness was not vengeance-proof.
They little thought that day of pain,
When launched, as on the lightning's flash,
They bade me to destruction dash,
That one day I should come again, 410
With twice five thousand horse, to thank
The Count for his uncourteous ride.
They played me then a bitter prank,
When, with the wild horse for my guide,
They bound me to his foaming flank : 415
At length I played them one as frank —
For time at last sets all things even —
And if we do but watch the hour,
There never yet was human power
Which could evade, if unforgiven, 420
The patient search and vigil long
Of him who treasures up a wrong.

XI

“Away ! away ! my steed and I,
Upon the pinions of the wind,
All human dwellings left behind, 425
We sped like meteors through the sky,
When with its crackling sound the night
Is chequered with the northern light.

Town — village — none were on our track,

But a wild plain of far extent,

430

And bounded by a forest black ;

And, save the scarce seen battlement

On distant heights of some stronghold,

Against the Tartars built of old,

No trace of man. The year before,

435

A Turkish army had marched o'er ;

And where the Spahi's hoof hath trod,

The verdure flies the bloody sod :

The sky was dull, and dim, and gray,

And a low breeze crept moaning by —

440

I could have answered with a sigh —

But fast we fled, away ! away !

And I could neither sigh nor pray ;

And my cold sweat-drops fell like rain

Upon the courser's bristling mane ;

445

But, snorting still with rage and fear,

He flew upon his far career :

At times I almost thought, indeed,

He must have slackened in his speed ;

But no — my bound and slender frame

450

Was nothing to his angry might,

And merely like a spur became :

Each motion which I made to free

My swoln limbs from their agony

Increased his fury and affright :'

455

I tried my voice, — 'twas faint and low,

But yet he swerved as from a blow,

And, starting to each accent, sprang
As from a sudden trumpet's clang :
Meantime my cords were wet with gore, 460
Which, oozing through my limbs, ran o'er ;
And in my tongue the thirst became
A something fierier far than flame.

XII

" We neared the wild wood — 'twas so wide,
I saw no bounds on either side ; 465
'Twas studded with old sturdy trees,
That bent not to the roughest breeze
Which howls down from Siberia's waste,
And strips the forest in its haste, —
But these were few and far between, 470
Set thick with shrubs more young and green,
Luxuriant with their annual leaves,
Ere strown by those autumnal eves
That nip the forest's foliage dead,
Discolored with a lifeless red, 475
Which stands thereon like stiffened gore
Upon the slain when battle's o'er,
And some long winter's night hath shed
Its frost o'er every tombless head,
So cold and stark the raven's beak 480
May peck unpierced each frozen cheek :
'Twas a wild waste of underwood,
And here and there a chestnut stood,
The strong oak, and the hardy pine ;

But far apart — and well it were, 485
Or else a different lot were mine —
The boughs gave way, and did not tear
My limbs; and I found strength to bear
My wounds, already scarred with cold —
My bonds forbade to loose my hold. 490
We rustled through the leaves like wind,
Left shrubs, and trees, and wolves behind;
By night I heard them on the track,
Their troop came hard upon our back,
With their long gallop, which can tire 495
The hound's deep hate, and hunter's fire:
Where'er we flew they followed on,
Nor left us with the morning sun;
Behind I saw them, scarce a rood,
At day-break winding through the wood, 500
And through the night had heard their feet
Their stealing, rustling step repeat.
Oh! how I wished for spear or sword,
At least to die amidst the horde,
And perish — if it must be so — 505
At bay, destroying many a foe!
When first my courser's race begun,
I wished the goal already won;
But now I doubted strength and speed.
Vain doubt! his swift and savage breed 510
Had nerved him like the mountain-roe;
Nor faster falls the blinding snow
Which whelms the peasant near the door

Whose threshold he shall cross no more,
Bewildered with the dazzling blast, 515
Than through the forest-paths he past —
Untired, untamed, and worse than wild ;
All furious as a favored child
Balked of its wish ; or fiercer still —
A woman piqued — who has her will. 520

XIII

“The wood was past ; ’twas more than noon,
But chill the air, although in June ;
Or it might be my veins ran cold —
Prolonged endurance tames the bold ;
And I was then not what I seem, 525
But headlong as a wintry stream,
And wore my feelings out before
I well could count their causes o’er :
And what with fury, fear, and wrath,
The tortures which beset my path, 530
Cold, hunger, sorrow, shame, distress,
Thus bound in nature’s nakedness ;
Sprung from a race whose rising blood
When stirred beyond its calmer mood,
And trodden hard upon, is like 535
The rattle-snake’s, in act to strike,
What marvel if this worn-out trunk
Beneath its woes a moment sunk ?
The earth gave way, the skies rolled round,
I seemed to sink upon the ground ; 540

But erred, for I was fastly bound.
My heart turned sick, my brain grew sore,
And throbbed awhile, then beat no more :
The skies spun like a mighty wheel ;
I saw the trees like drunkards reel, 545
And a slight flash sprang o'er my eyes,
Which saw no farther. He who dies
Can die no more than then I died,
O'ertortured by that ghastly ride.
I felt the blackness come and go, 550
 And strove to wake; but could not make
My senses climb up from below :
I felt as on a plank at sea,
When all the waves that dash o'er thee,
At the same time upheave and overwhelm, 555
And hurl thee towards a desert realm.
My undulating life was as
The fancied lights that flitting pass
Our shut eyes in deep midnight, when
Fever begins upon the brain; 560
But soon it passed, with little pain,
 But a confusion worse than such :
 I own that I should deem it much,
Dying, to feel the same again ;
And yet I do suppose we must 565
Feel far more ere we turn to dust :
No matter ; I have bared my brow
Full in Death's face — before — and now.

XIV

“My thoughts came back; where was I? Cold,
And numb, and giddy: pulse by pulse 570
Life reassumed its lingering hold,
And throb by throb, — till grown a pang
Which for a moment would convulse,
My blood reflowed, though thick and chill;
My ear with uncouth noises rang, 575
My heart began once more to thrill;
My sight returned, though dim; alas!
And thickened, as it were, with glass.
Methought the dash of waves was nigh;
There was a gleam too of the sky, 580
Studded with stars; — it is no dream;
The wild horse swims the wilder stream!
The bright broad river's gushing tide
Sweeps, winding onward, far and wide,
And we are half-way, struggling o'er 585
To yon unknown and silent shore.
The waters broke my hollow trance,
And with a temporary strength
My stiffened limbs were rebaptized.
My courser's broad breast proudly braves, 590
And dashes off the ascending waves,
And onward we advance!
We reach the slippery shore at length,
A haven I but little prized,
For all behind was dark and drear 595
And all before was night and fear.

How many hours of night or day
In those suspended pangs I lay,
I could not tell ; I scarcely knew
If this were human breath I drew.

600

XV

“ With glossy skin, and dripping mane,
And reeling limbs, and reeking flank,
The wild steed’s sinewy nerves still strain
Up the repelling bank.

We gain the top : a boundless plain
Spreads through the shadow of the night,
And onward, onward, onward, seems,

605

Like precipices in our dreams,
To stretch beyond the sight ;
And here and there a speck of white,

610

Or scattered spot of dusky green,
In masses broke into the light,
As rose the moon upon my right :

But nought distinctly seen
In the dim waste would indicate

615

The omen of a cottage gate ;
No twinkling taper from afar
Stood like a hospitable star ;
Not even an ignis-fatuus rose
To make him merry with my woes :

620

That very cheat had cheered me then !
Although detected, welcome still,
Reminding me through every ill,
Of the abodes of men.

XVI

“ Onward we went — but slack and slow ; 625
His savage force at length o’erspent,
The drooping courser, faint and low,
All feebly foaming went.
A sickly infant had had power
To guide him forward in that hour ; 630
But, useless all to me,
His new-born tameness nought availed —
My limbs were bound ; my force had failed,
Perchance, had they been free.
With feeble effort still I tried 635
To rend the bonds so starkly tied,
But still it was in vain ;
My limbs were only wrung the more,
And soon the idle strife gave o’er,
Which but prolonged their pain. 640
The dizzy race seemed almost done,
Although no goal was nearly won :
Some streaks announced the coming sun —
How slow, alas ! he came !
Methought that mist of dawning gray 645
Would never dapple into day ;
How heavily it rolled away !
Before the eastern flame
Rose crimson, and deposed the stars,
And called the radiance from their cars, 650
And filled the earth, from his deep throne,
With lonely lustre, all his own.

XVII

“ Up rose the sun ; the mists were curled
Back from the solitary world
Which lay around, behind, before. 655
What bootéd it to traverse o’er
Plain, forest, river? Man nor brute,
Nor dint of hoof, nor print of foot,
Lay in the wild luxuriant soil ;
No sign of travel, none of toil ; 660
The very air was mute ;
And not an insect’s shrill small horn,
Nor matin bird’s new voice was borne
From herb nor thicket. Many a werst,
Panting as if his heart would burst, 665
The weary brute still staggered on ;
And still we were — or seemed — alone.
At length, while reeling on our way,
Methought I heard a courser neigh,
From out yon tuft of blackening firs. 670
Is it the wind those branches stirs ?
No, no ! from out the forest prance
A trampling troop ; I see them come !
In one vast squadron they advance !
I strove to cry — my lips were dumb. 675
The steeds rush on in plunging pride ;
But where are they the reins to guide ?
A thousand horse, and none to ride !
With flowing tail, and flying mane,
Wide nostrils never stretched by pain, 680

Mouths bloodless to the bit or rein,
And feet that iron never shod,
And flanks unscarred by spur or rod,
A thousand horse, the wild, the free,
Like waves that follow o'er the sea, 685

Came thickly thundering on,
As if our faint approach to meet.
The sight re-nerved my courser's feet,
A moment staggering, feebly fleet,
A moment, with a faint low neigh, 690
He answered, and then fell.

With gasps and glazing eyes he lay,
And reeking limbs immovable,
His first and last career is done.

On came the troop — they saw him stoop, 695
They saw me strangely bound along
His back with many a bloody thong :

They stop, they start, they snuff the air,
Gallop a moment here and there,
Approach, retire, wheel round and round, 700
Then plunging back with sudden bound,
Headed by one black mighty steed,
Who seemed the patriarch of his breed,

Without a single speck or hair
Of white upon his shaggy hide ; 705
They snort, they foam, neigh, swerve aside,
And backward to the forest fly,
By instinct, from a human eye.

They left me there to my despair,

Linked to the dead and stiffening wretch, 710
Whose lifeless limbs beneath me stretch,
Relieved from that unwonted weight,
From whence I could not extricate
Nor him nor me — and there we lay,
The dying on the dead ! 715
I little deemed another day
Would see my houseless, helpless head.

“ And there from morn till twilight bound,
I felt the heavy hours toil round,
With just enough of life to see 720
My last of suns go down on me,
In hopeless certainty of mind,
That makes us feel at length resigned
To that which our foreboding years
Presents the worst and last of fears : 725
Inevitable — even a boon,
Nor more unkind for coming soon,
Yet shunned and dreaded with such care,
As if it only were a snare
That prudence might escape : 730
At times both wished for and implored,
At times sought with self-pointed sword,
Yet still a dark and hideous close
To even intolerable woes,
And welcomed in no shape. 735
And, strange to say, the sons of pleasure,
They who have revelled beyond measure

In beauty, wassail, wine, and treasure,
Die calm, or calmer, oft than he
Whose heritage was misery.

740

For he who hath in turn run through
All that was beautiful and new,

Hath nought to hope, and nought to leave ;
And, save the future, — which is viewed
Not quite as men are based or good,
But as their nerves may be endued, —

745

With nought perhaps to grieve :
The wretch still hopes his woes must end,
And Death, whom he should deem his friend,
Appears, to his distempered eyes,
Arrived to rob him of his prize,
The tree of his new Paradise.

750

To-morrow would have given him all,
Repaid his pangs, repaired his fall ;
To-morrow would have been the first
Of days no more deplored or curst,
But bright, and long, and beckoning years,
Seen dazzling through the mist of tears,
Guerdon of many a painful hour ;
To-morrow would have given him power
To rule, to shine, to smite, to save —
And must it dawn upon his grave ?

755

760

XVIII

“The sun was sinking — still I lay
Chained to the chill and stiffening steed,

I thought to mingle there our clay ; 765
And my dim eyes of death had need,
No hope arose of being freed.
I cast my last looks up the sky,
And there between me and the sun
I saw the expecting raven fly, 770
Who scarce would wait till both should die,
Ere his repast begun ;
He flew, and perched, then flew once more,
And each time nearer than before ;
I saw his wing through twilight flit, 775
And once so near me he alit
I could have smote, but lacked the strength ;
But the slight motion of my hand,
And feeble scratching of the sand,
The exerted throat's faint struggling noise, 780
Which scarcely could be called a voice,
Together scared him off at length.
I know no more — my latest dream
Is something of a lovely star
Which fixed my dull eyes from afar, 785
And went and came with wandering beam.
And of the cold, dull, swimming, dense
Sensation of recurring sense,
And then subsiding back to death,
And then again a little breath, 790
A little thrill, a short suspense,
An icy sickness curdling o'er
My heart, and sparks that crossed my brain —

A gasp, a throb, a start of pain,
A sigh, and nothing more.

795

XIX

“I woke — Where was I? — Do I see
A human face look down on me?
And doth a roof above me close?
Do these limbs on a couch repose?
Is this a chamber where I lie?
And is it mortal yon bright eye,
That watches me with gentle glance?

800

I closed my own again once more,
As doubtful that the former trance

Could not as yet be o’er.

805

A slender girl, long-haired, and tall,
Sate watching by the cottage wall.
The sparkle of her eye I caught,
Even with my first return of thought;
For ever and anon she threw

810

A prying, pitying glance on me,
With her black eyes so wild and free.

I gazed, and gazed, until I knew

No vision it could be, —

But that I lived, and was released
From adding to the vulture’s feast.

815

And when the Cossack maid beheld
My heavy eyes at length unsealed,
She smiled — and I essayed to speak,

But failed — and she approached, and made

820

With lip and finger signs that said,
I must not strive as yet to break
The silence, till my strength should be
Enough to leave my accents free ;
And then her hand on mine she laid,
And smoothed the pillow for my head,
And stole along on tiptoe tread,

825

And gently oped the door, and spake
In whispers — ne'er was voice so sweet !
Even music followed her light feet.

830

But those she called were not awake,
And she went forth ; but, ere she passed,
Another look on me she cast,

Another sign she made, to say,
That I had naught to fear, that all
Were near, at my command or call,

835

And she would not delay
Her due return : — while she was gone,
Methought I felt too much alone.

XX

“ She came with mother and with sire —
What need of more ? — I will not tire
With long recital of the rest,
Since I became the Cossack's guest.

840

They found me senseless on the plain,

They bore me to the nearest hut,
They brought me into life again,
Me — one day o'er their realm to reign !

845

Thus the vain fool who strove to glut
His rage, refining on my pain,

Sent me forth to the wilderness, 850
Bound, naked, bleeding, and alone,
To pass the desert to a throne, —

What mortal his own doom may guess?

Let none despond, let none despair!
To-morrow the Borysthenes 855

May see our coursers graze at ease
Upon his Turkish bank, — and never
Had I such welcome for a river

As I shall yield when safely there.

Comrades, good night!" — the hetman threw 860

His length beneath the oak-tree shade,

With leafy couch already made,

A bed nor comfortless nor new

To him, who took his rest whene'er

The hour arrived, no matter where: 865

His eyes the hastening slumbers steep.

And if ye marvel Charles forgot

To thank his tale, *he* wondered not, —

The king had been an hour asleep.

NOTES.

THE PRISONER OF CHILLON.

Lines 1-4. What was the cause of Bonnivard's gray hair? Explain the use of the singular verb in line 1, and that of the plural in line 4.

6. **Vile.** What is its etymology? What figure in this line? What is its force?

7. **Spoil.** Etymology?

10. Note the meaning of **banned**. Cf. *Wilhelm Tell*, III. iv.:—

“The trees are banned.”

11. **This.** For what other word?

17. What change occurs in the metre in this line? How does it affect the style? To what line does this change extend?

20. Original MS., “Braving rancour — chains — and rage.”

11-26. How do the statements in these lines compare with historical facts? How much of what is related here might have been suggested by the story of Ugolino? See Introductory Note.

27. What metrical change in this line? Cf. line 29.

28. See Introductory Note for dungeon.

30. Light is admitted through narrow apertures.

32. **Crevice and the cleft.** Note the alliteration. Compare the derivation and meaning of the two words. Is there any redundancy?

34. **Creeping.** What noun does it modify? What is the grammatical construction of the noun?

35. **Marsh's meteor lamp.** The *ignis fatuus*, a flitting light, sometimes seen at night over marshes and in churchyards, supposed to be caused by the decomposition of vegetable or animal substances, or by inflammable gases. It is commonly known as “Jack o' Lan-

tern," "Will o' the Wisp," and by the Welsh it is called "Corpse-Lights." Cf. *Under the Old Elm*, Lowell:—

"Wind-wavered corpse-lights, daughters of the fen."

38. **Cankering.** Explain meaning. Cf. 2 *Tim.* ii. 17:—

"And their word will eat as doth a canker."

Also, —

"Your gold and silver is cankered." — *James* v 3.

41. **This new day.** To what period of Bonnivard's life does this refer?

45. **Score.** Note the original signification. Give synonyms.

53. **Our.** Substitute a word that more clearly expresses the meaning.

57. **Pure elements of earth.** What were they?

65. **Grating sound.** Grammatical construction.

66. **Yore.** Compare origin with that of year.

70-71. Arrange in prose order.

72. **In his degree.** Explain.

82. **A polar day.** Grammatical construction.

82-84. What fact is here alluded to?

85. What is the **snow-clad offspring of the sun?**

86. **As.** State the comparison introduced by this word.

87. Is this line included in the comparison?

69-91. Classify the figures of speech in this stanza.

92. **As.** Complete the comparison.

95. **Had.** For what?

94-97. Paraphrase.

98. **Spirit withered.** Cf.:—

"The life-withering marches of the locust." — DE QUINCEY.

102. **Relics.** Has this word its usual signification here?

105. **Gulf.** Give a synonym of the word as used here.

107-108. Several editions read:—

"Lake Leman washes Chillon's walls."

Lake Geneva, or Lake Leman as it is called by the majority of people inhabiting its shores, is the *Lacus Lemanus* of the Romans. It is about forty-five miles in length, and in width varies from one and a half to nine miles. The water is a very deep blue, and attains the depth of ten hundred and fifty-six feet toward the eastern extrem-

ity, not far from Chillon, being eight hundred feet deep near the castle walls.

109. **Massy.** Where used before in the poem?

111. **Snow-white.** The walls, once white, are now almost brown.

112. **Enthralls.** Define accurately. What is its subject? Reconstruct the line.

115. In reality the water never rises to within four or five feet of the dungeon floor.

121. **Wanton.** Verb or adjective?

124-125. See . . . **death.** What figure in this sentence?

129. **Coarse and rude.** Is there a redundancy?

131. **For the like.** Explain.

141. **Had.** Cf. line 95.

142. **Had.** Note difference of meaning in this and the above line.

144. MS., "But why withhold the blow — he died."

148. MS., "To break or bite my bonds in twain."

152-157. Cf. Tennyson's *In Memoriam*, XVIII.

155. **Wrought.** Etymology?

157. Paraphrase this passage from line 145.

163. What quality of style predominates in these lines, beginning with line 144?

164. What words are in apposition with **he** in this and succeeding lines?

166. **Mother's image.** Grammatical construction.

168. **Thought.** What figure of speech?

173. Explain.

175. Cf. line 98. Note the alliteration.

176-185. Classify the figures.

186. **Faded.** Cf. **flower**, line 164; and **wither'd**, line 175.

187-188. Note the alliteration. What is its effect?

189. How many were left? Note the delicacy of this use of **those**.

194. Supply another word for **transparent**.

195. What figure?

215-217. Explain.

217. **Failing race.** Cf. Victor Hugo's *Ruy Blas*: —

"Famille qui s'en va" (a failing house).

218. "The gentle decay and gradual extinction of the youngest life is the most beautiful passage in the poem." — JEFFREY.

How much of the beauty of this passage is due to the thought? How much to the style? In what does the beauty of the style consist? Characterize briefly the two brothers.

230. **Selfish death.** Paraphrase.

233. Does this have reference to the period following his brother's death?

235-236. Is this paralysis of the senses a natural result of intensity of grief?

249. Does not **stagnant**, in sense, belong to sea?

250. What is the propriety of the several adjectives in this line?

231-250. What makes this passage so graphic?

252, *et seq.* Compare with these lines the effect of spring upon Tennyson's grief: —

“And in thy breast
Spring wakens too: and my regret
Becomes an April violet,
And buds and blossoms like the rest.”

263. **Glimmer.** Etymology?

271-272. **Like . . . likeness.** Are these words synonymous?

282. What figure in this line?

285. **Heaven forgive that thought.** Why?

284, 295, *et seq.* Which of the two similes is more forcible? State your reason.

303. **Inured.** Etymology?

311. In what respect does this line not conform to the English of to-day?

327. Does **had** have the same meaning here as in line 141?

328. Is **curious** used here in its usual sense?

334. The Dent du Midi, which is covered with perpetual snow, can be seen from the dungeon.

336. The color of the Rhone as it enters the lake is aptly described by Schiller's term, “glacier milk.” It is, however, a very deep blue as it leaves the lake.

337. There is a small torrent just south of the castle which descends very precipitously. It is now utilized for water-power.

339. **White-wall'd distant town.** Villeneuve, an old Roman town, about a mile south of Chillon. The old gate is still standing.

341-346. “Between the entrances of the Rhone and Villeneuve, not far from Chillon, is a very small island, the only one I could per-

ceive in my voyage round and over the lake, within its circumference. It contains a few small trees (I think not above three), and from the singular and diminutive size has a peculiar effect on the view."—BYRON.

These three trees are still standing, or have been replaced, and are easily discernible from the castle.

332-355. What is the effect of this introduction of nature into the poem?

365, 366. How do these lines compare with actual facts?

374. Cf. *In Memoriam*, II.:—

"O sorrow, wilt thou live with me,
No casual mistress, but a wife,
My bosom friend and half of life:
As I confess it needs must be?"

382. Is **sullen** used here in its usual sense? Cf. the following:—

"No cheerful breeze this sullen region knows."—POPE.

390. **Communion**. Etymology?

391. **Even I**. Does the rhythmic accent coincide with the natural accent? Is the thought obscured by this order?

QUESTIONS ON CHILLON.

Stanza I.

1. What is the effect of the first line of the poem upon our interest?
2. What sort of story are we led to expect from the facts given in the first lines?
3. What would have been the difference in force, had the story been written in the third person?
4. By what suggestions does the author manage to enlist our sympathy as well as our interest?
5. What period in history is naturally suggested by the religious nature of the persecution?
6. What touches in this first stanza make the story seem realistic?
7. What things are distinctly romantic?
8. What is the purpose of the author in making the Prisoner speak of his father's faith instead of his own?
9. Why have the members of the speaker's family die by such various deaths?

10. What sort of appearance has the Prisoner, judging from the hints given in the first stanza — how old? how tall? how feeble?

11. As we finish stanza one, what are we anxious to hear about next? What do we expect?

Stanza II., line 27.

12. How much does the change in metre in line 27 help to emphasize the change of subject?

13. What historical period comes into our minds with the description of the castle?

14. How far are the impressions given by the author about time and place in accordance with facts?

15. What elements in this stanza are romantic?

16. How do these romantic touches affect our pleasure in the poem? Give reasons for answer.

17. By what means does the author impress us with the idea of the gloom in the dungeon?

18. With what statement does the speaker definitely connect his sufferings with the castle?

19. Are we interested in the castle more for its own sake before this connection is made?

20. Does this greatly change the cause of our interest?

21. What new information do we get in this stanza about the personal appearance of the speaker?

22. To what are we led to look forward?

Stanza III., line 48.

23. Did Byron improve the story or not, by giving the Prisoner brothers to share his captivity?

24. What feeling is aroused in the first five lines? Is the picture pathetic or simply gloomy? Reasons for answer.

25. What was the nature of the affection of the three brothers for each other?

26. What effect has this affection upon our attitude toward them?

27. What romantic elements in this stanza?

28. How much actual story does the author give?

29. What things does he make you imagine by mentioning effects produced upon the three?

30. What effect does the telling of his story seem to have upon the Prisoner?

Stanza IV., line 69.

31. What in the Prisoner's feeling for his two brothers comes from the fact that he is the eldest?

32. How does the mention of the mother in connection with the youngest affect our feeling for him?

33. What does this touch add to the poem?

34. What is your conception of the appearance, age, etc., of this youngest brother?

35. Mention some traits of his character.

36. What propriety is there in the introduction of the nature touches in this stanza?

Stanza V., line 93.

37. What quality of mind was possessed by the younger brothers in common?

38. What sort of appeal does this quality in the two brothers make upon our feelings?

39. Which of these two brothers seems to you to have the stronger character? Why?

40. Which do you think would endure confinement longer? Why?

41. What reference in line 102 makes the picture more realistic, more significant?

42. Amplify the contrast between life in the dungeon and that upon the hills.

43. Draw a contrast between the two brothers.

Stanza VI., line 107.

44. Why does the author here break off from his story of the two brothers?

45. Can you see any effect that it has upon the story of their suffering? If so, what?

46. In what way has the author departed from the facts in this stanza?

47. Has he made the account more interesting by doing so? Reason for answer.

Stanza VII., line 126.

48. Why did the "nearer brother" loath and put away his food?

49. What quality of character is shown in his want of care about his food?

50. How does the author manage to keep always before us the

contrast between the prison life of the brothers and their previous freedom?

51. What additional hints do we get in this stanza about the Prisoner — his thoughts, feelings, and character in general?

52. What opinions or feelings of his own does the author express in this stanza?

53. What part of this stanza is pathetic?

Stanza VIII., line 164.

54. Why is the decline of this "favorite" brother more pathetic than that of the other?

55. Do you agree with the remarks of Jeffry, quoted in the notes, that this is the most beautiful passage in the poem? Give reasons for answer.

56. What does the Prisoner's anxiety for this brother suggest about his own character?

57. What do you think to be the cause of this decline in the youngest brother?

58. What are the dominant traits of character suggested here of this brother?

59. For which is our sympathy deepest through the first half of this stanza? In the second half?

60. How does the author shift our sympathy?

61. Why does he do so at this point?

Stanza IX., line 231.

62. How does the death of the youngest brother affect the Prisoner? Why?

63. What enabled the Prisoner to survive the same conditions that killed the other?

64. How far does this stanza help to explain the process by which the Prisoner became what we find him at the beginning of the poem?

65. Is the Prisoner's condition in any way similar to that of Dr. Mannette in *The Tale of Two Cities*?

Stanza X., line 251.

66. Draw a contrast between the scene within the dungeon and that which would naturally be suggested by the "carol of a bird."

67. What is the effect upon the Prisoner's sorrow?

68. How far does it suggest to the reader a turn in the affairs of the Prisoner?

69. Discuss the general effect upon the poem of this introduction of nature.

70. What qualities of character are suggested of the Prisoner in this stanza?

Stanza XI., line 300.

71. Compare this stanza and the preceding with respect to narrative and descriptive elements.

72. In what ways is the Prisoner's condition more hopeful?

Stanza XII., line 318.

73. Show how the occupations of the Prisoner here are a nearer approach toward liberty.

74. Why does the Prisoner turn first to the mountains?

75. Does this stanza imply that he is resigned to spend the remainder of his life in prison?

Stanza XIII.

76. Why does the author reserve these descriptions of nature till the last? Observe how the interest of the Prisoner grows in external nature until he is at last freed.

77. What effect upon his desire for liberty had the Prisoner's return from the window slit?

78. Show by what means the kindly nature of the Prisoner is emphasized in this last stanza.

SPAIN.

LINE 2. Palagio, or Pelayo, a scion of the royal Visi-Gothic line, was the first Christian king in Spain after the invasion of the Moors. At the approach of the Moslems he retreated to the fastnesses of the Asturias, and there maintained himself against them in several pitched battles. Christians of surrounding districts flocked to his standard, and he was acknowledged sovereign. He died in 737. From him is traced the genealogy of the royal family of Spain.

3. Cava's traitor-sire. Count Julian, a lieutenant of the Gothic army, who, in revenge for the outrage done his daughter by King Roderic, formed an alliance with the Moors to invade Spain. Cava, or Caba, is called the Helen of Spain.

8. Red gleamed the cross. A red cross was the emblem of Christianity during the Middle Ages. **Pale** is an epithet usually applied to the crescent.

10. The early popular poetry of Spain was unequalled in Europe.

13. **Date.** Duration of fame. This use of the word is common in Shakespeare.

23. This line refers to the introduction of gunpowder into warfare.

27. **Andalusia's shore.** Andalusia is the largest and richest province of Spain. Here the Moors founded a splendid monarchy, which quickly attained a high degree of civilization. Learning, art, chivalry, industry, and commerce flourished here very early. So important did the province become that its name was applied to all of Spain, and is still generally so used by the poets.

33. **Bale-fires.** Refers here to the flash of battle. See Dictionary for derivation and meaning of the word.

35. **Siroc.** The sirocco is an extremely enervating wind from the Libyan deserts, felt along the south of Europe. Refers here to the fumes of powder.

SOLITUDE.

LINE 1. **Flood and fell.** Note this common form of alliteration. Derivation and meaning of fell.

8. **This is not solitude.** Cf., *The Ocean*, lines 1-4.

18. With this stanza cf. Bacon's *Of Friendship* :—

“For a crowd is not company, and faces are but a gallery of pictures, and talk is but a tinkling cymbal, where there is no love.”

LEUCADIA.

LINE 1. Byron sailed from Malta the 21st of September, 1809, and landed at Previsa, Sept. 29.

The barren spot. Ithaca, the smallest but one of the Ionian Islands, is noted as the home of Ulysses. Its surface is mountainous, and hence its barren appearance.

2. **Penelope.** The faithful wife of Ulysses. See *Classical Dictionary*. Byron passed Ithaca, Sept. 24.

3. **The mount.** The Leucadian rock, or Lover's Leap, where disappointed lovers ended their grief by jumping into the sea.

4. **The Lesbian's grave.** It has been claimed by some authorities that Sappho, the great Greek poetess, made the “Lover's Leap” from the Leucadian rock. Sappho was born at Mytilene, the island of Lesbos, in the latter part of the seventh century B.C.

5. **Dark Sappho.** "The epithet implies profound, mysterious feeling." — TOZER.

14. The battle of **Actium**, in which Augustus Cæsar defeated Mark Antony and Cleopatra, took place in 31 B.C. The battle of **Lepanto** was a naval engagement, fought in 1571, between the combined fleets of Spain, Venice, Genoa, Malta, and the Papal States on the one side, and the entire maritime power of the Turks on the other. The Christians lost three thousand killed, while the loss of the Turks was over thirty thousand killed and wounded. In the battle of **Trafalgar**, Lord Nelson, the greatest of English admirals, fought the combined fleets of France and Spain. The English were victorious, but Nelson was slain.

16. Explain the reference to astrology in this line.

25. **Melancholy.** Explain the application of this word.

GREECE.

LINE 1. **Sad relic.** Cf. *The Prisoner of Chillon*, l. 102:—

"Those relics of a home so dear."

7. **Thermopylæ** is the famous pass leading from Locris into Thessaly, where Leonidas and three hundred Spartans tried to check the Persian invasion in 480 B.C. The Spartans were betrayed by one of their number, and all were slain.

9. The **Eurotas**, one of the rivers to which the Greeks performed divine rites, rises in the Arcadian mountains, and flows into the Gulf of Laconia. It is mentioned here because the city of Sparta is situated on its banks.

10. **Phyle.** A fortress commanding a pass of the same name conducting into Attica from Bœotia.

11. **Thrasybulus** was an Athenian general who was expelled from Athens by the Thirty Tyrants. With the aid of a Theban force, he took Phyle, and from that place began operations against the Thirty, whom he expelled. In 403 B.C. he re-established the democracy.

15. **Carle.** Churl, rustic, countryman.

17. **Turkish hand.** To what historical events does Byron allude in this poem?

19. With this line cf. *Isles of Greece*:—

"But all except their sun is set."

26. What does **solely** mean here?

31. Why are the French and Russians called **Gauls** and **Muscovites** respectively?

34. **Helots.** The serfs or slaves of the Spartans; hence the latter, who oppressed them, were regarded as their enemies. How may the "**shades of the Helots**" now triumph over their foe?

37. **Allah.** Literally the "Worthy-to-be-adored," the Arabic name for God. **Giaour**, meaning infidel or unfaithful, was applied by the Mahometans to all who did not believe in the Prophet, and especially to Christians. Here it stands for the Christians.

38. **Othman's race.** Othman was the founder of the Turkish dynasty. The term Ottoman is applied to people, empire, and monarch.

39. **Serai.** The Seraglio, the palace of the Sultan, which ordinary mortals cannot enter.

41. **Wahab** was the founder of the sect of Wahabites, whose purpose it was to restore Islamism to the literal teachings of the Koran. The followers of Wahab sacked both Mecca and Medina in 1803 and 1804.

46. **Lacedæmon** is another name for Sparta. Another allusion to the three hundred Spartans.

47. For **Thebes** and **Epaminondas** see *Classical Dictionary*.

57. **Thy vales . . . snow.** "On many of the mountains, particularly Liakura, the snow never is entirely melted; but I never saw it lie on the plains, even in winter." — BYRON.

65. **Prostrate brethren of the cave.** "Of Mount Pentelicus, from whence the marble was dug that constructed the public edifices of Athens. The modern name is Mount Mendeli. An immense cave formed by the quarries still remains, and will till the end of time." — BYRON.

66. **Tritonia's airy shrine.** Tritona is a name of Minerva. There are the ruins of a once splendid temple of the goddess on the promontory of Sunium, or Cape Colonna as it was long called, because of its ruins. Cf. *The Isles of Greece* : —

"Place me on Sunium's marbled steep."

71. **Only not.** All but, almost. Cf. *Childe Harold*, I. vii. 3: —

"So old it seemèd only not to fall."

75. **Thine olive.** The olive was given to Attica by Minerva.

76. Mount **Hymettus**, in Attica near Athens, has always been famous for its honey.

79. **Apollo**. See *Classical Dictionary*.

90. **Athena's tower**. The Parthenon. Explain the thought in this line.

LEAVING ENGLAND FOR THE LAST TIME.

LINE 2. These are the opening stanzas of Canto III. of *Childe Harold*. Byron left England this time in 1816; hence it will be seen that this and following selections from *Childe Harold* were written about six years later than the preceding. Many changes in style are to be noted.

Ada. She was born Dec. 10, 1815. In a letter to Moore, dated Jan. 5, 1816, Byron says: "The little girl was born on the 10th of December last; her name is Augusta Ada (the second a very antique family name—I believe not used since the reign of King John). She was and is very flourishing and fat, and is reckoned very large for her days—squalls and sucks incessantly." Lady Byron left the poet in January, when Ada was only five weeks old, and Byron never saw the child afterward.

5. Notice the break in the thought in this line. Is this common to the earlier stanzas? Are periods to be found in the middle of the line in earlier cantos?

8-9. Can you give any reason for Byron's feeling as these lines imply.

9. **Albion**. A very ancient name of Britain, used as early as the 5th century B.C. by Festus Avienus in his record of the voyage of Hamilcar. Aristotle also used the word in his *Treatise of the World*. The inhabitants were called Albiones.

11. **As a steed**. Moore cites the following:—

"O, never
Shall we two exercise, like twins of honor,
Our arms again, and feel our fiery horses
Like proud seas under us."

16. **As a weed**. How much does this simile express?

WATERLOO.

LINE 1. The battle of Waterloo occurred June 18, 1816; but the reference in this stanza is to events of the evening which preceded the preliminary engagement at Quatre-Bras, which took place June 16. In her introduction to the *History of Peace* Miss Martineau says: "It was on the evening of the 15th that Wellington received the news at Brussels of the whereabouts of the French. He instantly perceived that the object was to separate his force from the Prussians. He sent off orders to his troops in every direction to march upon Quatre-Bras. This done, he dressed and went to a ball, where none would have discovered from his manner that he had heard any remarkable news. It was whispered about the rooms, however, that the French were not far off; and some officers dropped off in the course of the evening — called by their duty, and leaving heavy hearts behind them. Many parted so who never met again. It was about midnight when the general officers were summoned. Somewhat later the younger officers were very quietly called away from their partners; and by sunrise of the summer morning of the 16th all were on the march."

11. **Car.** What kind of car was this?

16. Give an exposition of this line.

20. **Brunswick's fated chieftain.** The Duke of Brunswick, who was killed at the battle of Quatre-Bras, where Wellington purchased victory with five thousand two hundred soldiers.

25. **His father.** He fell in the battle of Auerstädt, Oct. 14, 1806, while in command of the Prussians, who were defeated by the French under Davout. On the same day Napoleon defeated the main body of the Prussians at Jena.

27. "This stanza is very grand, even from its total unadornment. It is only a versification of the common narratives; but here may well be applied a position of Johnson, that 'where truth is sufficient to fill the mind, fiction is worse than useless.'" — SIR E. BRYDGES.

46. **"Cameron's gathering."** The slogan of the clan of the Camerons.

48. **Lochiel.** The "gentle Lochiel" was Donald, the most noted of the Camerons. He was a descendant of Evan. Albyn is an ancient Gaelic name of Scotland.

54. **Evan Cameron** (1630-1719) was called the Ulysses of the Highlands.

55. **Ardennes.** "The wood of Soignies is supposed to be a remnant of the forest of Ardennes, famous in Boiardo's *Orlando*, and immortal in Shakespeare's *As You Like It*. It is also celebrated in Tacitus, as being the spot of successful defence by the Germans against the Roman encroachments. I have ventured to adopt the name connected with nobler associations than those of mere slaughter." — BYRON.

72. "Childe Harôld, though he shuns to celebrate the victory of Waterloo, gives us here a most beautiful description of the evening which preceded the battle of Quatre-Bras, the alarm which called out the troops, and the hurry and confusion which preceded their march. I am not sure that any verses in our language surpass, in vigor and in feeling, this most beautiful description." — SIR WALTER SCOTT.

THE DRACHENFELS.

LINE 1. **The Drachenfels**, or Dragon Rock, on which stand the picturesque ruins of a mediæval castle, is the most famous of the Seven Mountains, and the highest (ten hundred and fifty-six feet) peak overlooking the Rhine. The dragon's cave is yet to be seen half way up the slope, which is covered with vineyards. These verses were written in May, 1816.

7. The view from the Drachenfels extends up the river as far as Bonn, and down it to Cologne.

10. **Thou.** These stanzas were addressed to Byron's sister Augusta. Study them for information about the poet's regard for her.

LAKE LEMAN.

LINES 1-4. "I this day (July 20, 1815) observed for some time the distinct reflection of Mont Blanc and Mont Argentière in the calm of the lake, which I was crossing in my boat; the distance of these mountains from their mirror is sixty miles." — BYRON.

13. **It.** What is the antecedent? Explain the figure in this line.

14-15. **Where . . . infection.** Paraphrase.

16. Is **coil** used here in the same sense as in *Hamlet*?

“When we have shuffled off this mortal coil,”

or, in the following:—

“Who was so firm, so constant, that this coil
Would not infect his reason?”

20. **Fatal.** Why?

26. **Wanderers o'er Eternity.** From this Shelley gave Byron the name of “Wanderer of Eternity.” *Adonais*, XXX.

30. “The color of the Rhone at Geneva is blue to a depth of tint which I have never seen equalled in water, salt or fresh, except in the Mediterranean or Archipelago.”—BYRON. Cf. *Chillon*, note 336.

39. **High mountains are a feeling.** Cf. Wordsworth:—

“The mountains, and the deep and gloomy wood,
Their colors and their form, were then to me
An appetite, a feeling, and a love.”—*Tintern Abbey*.

44-45. With these lines compare the following from the *Siege of Corinth*:—

“Who ever gazed upon them shining,
And turned to earth without repining,
Nor wished for wings to flee away,
And mix with their eternal ray?”

46-47. Compare these lines with *Solitude*, before.

54. **Clay-cold bonds.** Cf. *Cymbeline*, V. iv. 28:—

“And cancel these cold bonds.”

55. Rolfe quotes Tozer's note on this passage: “The feeling of antagonism between the flesh and spirit which Byron expresses in this passage is the same which appears in Manichæism, in extravagant asceticism, and in other wild forms of philosophical and religious opinion. But the mystical, half-pantheistic views which are expressed throughout this part of the poem hardly amount to anything more definite than the ‘feeling infinite’ of III. xc. 1, together with the poetic longing to be identified with what is sublime and beautiful in nature. Their greater prominence in this part of *Childe Harold* (though similar opinions are stated more obscurely elsewhere) is attributable to Byron's having now, for the first time, seen the Alps under circumstances which caused them to exercise a peculiar

influence over him, and also to his having been in Shelley's company."

73. The sweetness and harmony of this passage is not common with Byron. The poet made the tour of the lake in a boat with Shelley. This may in a measure account for it.

Thy contrasted lake, etc. Thy lake contrasted with, etc.

85. **Jura.** The Jura Mountains are distant from the lake, but can generally be seen very distinctly from any part of it.

86. **Drawing near.** As we draw near.

91-92. **Makes his life an infancy.** What figure of speech? Show wherein the likeness lies.

99. **Spirit of her hues.** Explain.

100. This storm, Byron tells us, occurred on the 13th of June. He says of it: "I have seen among the Acroceraunian mountains of Chimari several more terrible, but none more beautiful."

108. **The joyous Alps.** "Perchance the finest thing in this famous passage is the element of Titanic revelry which is introduced into it,—‘joyous Alps,’ ‘fierce delight,’ ‘glee,’ ‘mountain-mirth,’ ‘play.’"—TOZER.

117. "This is one of the most beautiful passages of the poem. The ‘fierce and far delight’ of a thunder-storm is here described in verse almost as vivid as its lightnings. The ‘live thunder’ leaping among the crags—the voice of mountains, as if shouting to each other—the splashing of the big rain—the gleaming of the wide lake, lighted like a phosphoric sea—present a picture of sublime terror, yet of enjoyment, often attempted, but never so well, certainly never better, brought out in poetry."—SIR WALTER SCOTT.

118. **The swift Rhone cleaves.** Cf. 30:—

"By the blue rushing of the arrowy Rhone."

141. **Of what in me is sleepless.** In the *Journal of his Swiss Tour*, Byron wrote: "I was disposed to be pleased. I am a lover of nature, and an admirer of beauty. I can bear fatigue, and welcome privation, and have seen some of the noblest views in the world. But in all this . . . the recollection of bitterness, and more especially of recent and more home desolation, which must accompany me through life, has preyed upon me here; and neither the music of the shepherd, the crashing of the avalanche, nor the torrent, the mountain, the glacier, the forest, nor the cloud, have for one moment

lightened the weight upon my heart, nor enabled me to lose my wretched identity in the majesty, and the power, and the glory around, above, and beneath me."

144. The sweetness and beauty of these stanzas are doubtless in a great measure due to the effect of the beauty and grandeur of the natural scenery upon Byron's distempered mind. Says Vulliemin: "It seemed to him [Byron] that nature was smiling upon him for the first time. His heart was lightened."

CLARENS.

LINE 1. **Clarens!** "The feeling with which all around Clarens, and the opposite rocks of Meillerie, is invested, is of a still higher and more comprehensive order than the mere sympathy with individual passion; it is a sense of the existence of love in its most extended and sublime capacity, and of our own participation in its good and of its glory; it is the great principle of the universe, which is there more condensed, but not less manifested; and of which, though knowing ourselves a part, we lose our individuality, and mingle in the beauty of the whole." — BYRON.

27. **A populous solitude.** Cf. *Solitude*, 10-19, and note.

50. **Love his Psyche's zone.** An allusion to the legend of Cupid and Psyche.

VENICE.

LINE 1. **The Bridge of Sighs.** A covered passage connecting the Ducal Palace and the State Prison, over which the prisoners passed to imprisonment or execution.

8. **Winged Lion's.** The emblem of Venice was the Lion of St. Mark's. See below, 41.

9. **Hundred isles.** The city is built on one hundred and seventeen islands, all but three of which are small.

10. **She looks a sea Cybele.** "Sabellicus, describing the appearance of Venice, has made use of the above figure, which would not be poetical were it not true." — BYRON. Rhea Cybele was goddess of the earth, with its forests and mountains, and was sometimes represented with a turreted crown.

19. **Tasso's echoes.** "The well-known song of the gondoliers,

of alternate stanzas, from Tasso's *Jerusalem*, has died with the independence of Venice. Editions of the poem, with the original on one column and the Venetian variations on the other, as sung by the boatmen, were once common, and are still to be found." — BYRON.

27. **Masque.** Revel, masquerade, carnival.

33. **Rialto.** Not the Rialto of Shakespeare, but the bridge leading to it.

Shylock of the *Merchant of Venice*. The **Moor** is Othello. **Pierre** is the leading character of Otway's *Venice Preserved*.

37. **The spouseless Adriatic.** The Doge of Venice used annually, on Ascension Day, to wed the city to the Adriatic. The ceremony was performed on the Bucentaur, the state galley, which was employed only on this occasion. The Doge dropped a ring into the sea with these words: "We wed thee with this ring in token of our true and perpetual sovereignty."

41. **St. Mark** was the patron saint of Venice. The **lion** stood across the **Place**, facing the cathedral.

43. **Where an Emperor sued.** On this **Place** Frederic Barbarossa recognized Alexander III. as Pope. Cf. Machiavelli's *History of Florence*: "In the meantime Frederic was returned into Italy, with resolution to make a new war upon the Pope; but whilst he was busy about his preparations, his Barons and Clergy gave him advertisement that they would all forsake him unless he reconciled himself to the Church; so that, changing his design, he was forced to go and make his submission at Venice." This took place in 1177.

50. Allusion is made to Mrs. Radcliffe's *Mysteries of Udolpho* and to Schiller's *Geisterseher*.

THE OCEAN.

These are the closing stanzas but two of *Childe Harold*.

LINE 8. **To mingle with the Universe.** Cf. Canto III. lxxii.: —

"When the soul can flee
And with the sky, the peak, the heaving plain
Of ocean, or the stars, mingle, and not in vain."

15. **Save his own.** That is, the ravage of himself.

27. **There let him lay.** "What is to become of grammar if a popular poet is to close a stanza with such a barbarism?" — HODGSON.

35. **Yeast of waves.** Shakespeare has in *Macbeth* "the yeasty waves."

36. **The Armada's pride.** Of the one hundred and thirty vessels of the Armada sent out by Philip II. of Spain to invade England, only fifty-three returned, having twice encountered a tempest. Nearly all of the nineteen ships taken by the English in the battle of Trafalgar were destroyed by a tempest.

39. **Thy waters washed them power.** In what way?

40. Of what is tyrant object?

55. "This passage would, perhaps, be read without emotion, if we did not know that Lord Byron was here describing his actual feelings and habits, and that this was an unaffected picture of his propensities and amusements even from childhood, while he listened to the roar, and watched the bursts of the northern ocean on the tempestuous shores of Aberdeenshire." — SIR E. BRYDGES.

"At Lisbon, Byron, who even when at Harrow was a famous swimmer, and when at Cambridge had won a wager by swimming three miles in the Thames, swam across to the old castle of Beïem." — NATHAN HASKELL DOLE.

While in Italy, Byron swam from Lido to Venice, and the length of the Grand Canal in addition, being in the water four hours and twenty minutes. He also swam across the Hellespont, from Sestos to Abydos, in 1810.

63. **As I do here.** This apostrophe was begun on the "Alban Mount;" but the poet is, or supposes himself to be, near the sea as he closes it.

A GRECIAN SUNSET.

These lines were written in the spring of 1811 among the hills of the Morea, and formed a part of *The Curse of Minerva*, but were afterwards made the opening stanzas of Canto III. of the *Corsair*, published in 1814.

LINE 2. **Morea's hills.** Morea is the modern name of the ancient Peloponnesus; it consists of the nomarchies of Argolis, Corinth, Laconia, Messenia, Arcadia, Achaia, and Elis.

7. **Ægina's rock.** Ægina, or Egina, is a rocky island in the gulf of the same name, between the Morea and Attica. The fleet of Egina distinguished itself in the battle of Salamis.

Hydra's isle. Hydra is a steep, rocky isle just off the coast of the nomarchy of Corinth.

9. **His own regions.** Why?

12. **Thy glorious gulf.** The island of Salamis, with its little gulf, is directly east of Corinth, in the Gulf of Egina. Here the fleet of Xerxes, consisting of one thousand ships, was defeated and scattered, two hundred of them being destroyed, and many others captured, by a Greek fleet of three hundred and sixty vessels.

18. **Delphian rock.** The temple and town of Delphi were situated at the southern extremity of Mount Parnassus, in Phocis. The modern name of the town is Castri.

20. **Thy wisest.** Socrates.

22. **That closed . . . day.** "Socrates drank the hemlock a short time before sunset (the hour of execution), notwithstanding the entreaties of his disciples to wait till the sun went down."—BYRON.

28. **Phœbus.** The bright, radiant. It was a name of Apollo, the sun god, and had reference both to the beauty of the god and to the brightness of the sun. Here it means the sun.

29. **Citheron's head.** The highest peak (four thousand six hundred feet) of the Cithæron Mountains, between Bœotia and Attica, now called Elatea.

33. **Mount Hymettus** is a little southeast of Athens.

34. **The queen of night.** "The twilight in Greece is much shorter than in our own country; the days in winter are longer, but in summer of shorter duration."—BYRON.

42. **Cephisus.** A stream or fountain in Athens, where Theseus was purified from the taint of bloodshed.

44. **The gleaming . . . kiosk.** "The kiosk is a Turkish summer-house. The palm is without the present walls of Athens, not far from the temple of Theseus, between which and the tree the wall intervenes. . . . Cephisus' stream is indeed scanty, and Ilissus has no stream at all."—BYRON.

46. **Theseus' fane.** The Theseum. For story of Theseus see *Classical Dictionary*.

GREECE.

The following is from the *Giaour*, published in 1811.

LINE 2. **Blessed isles.** A reference to an old Greek myth, ac-

ording to which the "Island of the Blessed," situated toward the edge of the western ocean, were the abode of the favorites of the gods after death. Here they possessed everything in abundance. Cf. *The Isles of Greece*:

"Than your sires' Islands of the Blest."

3. **Colonna's height.** Cape Colonna, or the promontory of Sunium. Cf. *Greece* before, 66 and note.

16. **Sultana of the Nightingale.** "The attachment of the nightingale to the rose is a well-known Persian fable. If I mistake not, the 'Bubel of a Thousand Tales' is one of his appellations." — BYRON.

34. **Till . . . guitar.** "The guitar is the constant companion of the Greek sailor by night; with a steady, fair wind, and during a calm, it is accompanied by the voice, and often by dancing." — BYRON.

75. **Where cold Obstruction's apathy.** Cf. *Measure for Measure*, III. i., ll. 118, 119: —

"Ay, but to die, and go we know not where;
To lie in cold obstruction."

86. With this line cf. *The Prisoner of Chillon*, 187: —

"So softly worn, so sweetly meek."

103. **Thermopylæ.** The pass where Leonidas and the three hundred Spartans fell, opposing the advance of the army of Xerxes into Greece, in 480 B.C. See *Classical Dictionary*.

106. **Salamis.** See *Grecian Sunset*, note 12.

ODE TO NAPOLEON BUONAPARTE.

LINE 26. **Pagod.** Shortened form of pagoda. It generally means the temple, but sometimes, as here, refers to the idol.

29. **Rapture of the strife.** "'*Certaminis gaudia*.' The expression of Attila in his harangue to his army previous to the battle of Chalons, given in Cassiodorus." — BYRON.

44. **To die a prince,** etc. Byron has, at the head of this piece, a quotation from Gibbon regarding the Emperor Nepos: "By this shameful abdication, he protracted his life a few years, in a very ambiguous state," etc.

55. **The Roman.** Sulla.

64. **The Spaniard.** Charles V., who abdicated in favor of his son, and retired to the monastery of Yuste, in Estremadura.

109. **Austria's mournful flower.** Empress Marie Louise. "From the double point of view of psychology and history," says De Saint-Amand, "it is a sad but curious task to study the gradations by which Empress Marie Louise was, little by little, transformed from a devoted and irreproachable wife into a forgetful, faithless, and indifferent one."

125. **Corinth's pedagogue.** Diogenes, the Cynic.

127. **Timour.** Better known as Tamerlane. He is said to have carried Bajazet, whom he had conquered, around in an iron cage built for that purpose. The story is, however, without trustworthy foundation.

131. **He of Babylon.** Nebuchadnezzar. See *Dan.* iv. 31-33.

136. **The thief of fire,** etc. Prometheus. See *Classical Dictionary*.

150. **Marengo.** Napoleon, with 40,000 French, defeated and routed 120,000 Austrians at Marengo, a town in northern Italy, in 1800.

168. For the story of **Cincinnatus** see *Cyclopædia* or *Classical Dictionary*.

THE ISLES OF GREECE.

LINE 2. **Sappho.** For the classical allusions in this piece, unless otherwise explained, see *Classical Dictionary*.

4. **Delos** was said to have been pulled up from the bottom of the sea by the trident of Neptune, and to have remained a floating island until Jupiter fastened it down with adamantine chains that it might be the birthplace of Diana and Apollo.

7. **Scian.** Adjective from Scio, the modern name of the ancient Chios, one of the places claiming to be the birthplace of Homer.

Teian. Adjective from Teos, a seaport town of Ionia, where Anacreon was born.

13. The plain of **Marathon** is enclosed on three sides by rocky arms of Parnes and Pentelicus, and the fourth is open to the sea.

19. **A king sate.** Xerxes.

33. **A patriot's shame.** Greece was Byron's country by adoption.

50. **Samian.** Samos is an island off the coast of Ionia, noted for its wine, as was also the island of Scio (line 52).

55. **Pyrrhic dance.** A Grecian war-dance named after the great general, Pyrrhus.

56. **Pyrrhic phalanx.** Also called the Macedonian phalanx.

74. **Suli's rock.** Cf. *Childe Harold*, II. 42: "Dark Suli's rocks." Suli, or Souli, is a town in the south of Epirus. It is in a wild, mountainous district about the river Acheron.

Parga is a seaport town of Epirus, southeast of Souli.

76. **Doric.** The Dorians were one of the four principal peoples of Greece. In early times they associated themselves with the Heraclidæ, and made a conquest of the Peloponnesus. They were brave and warlike.

78. **Heracleidæ.** The descendants of Hercules. See *Classical Dictionary*.

91. **Sunium's marbled steep.** Covered with the ruins of the temple of Minerva, which was built of marble taken from the quarries of Mount Mendeli. See Greece (2) and notes.

AVE MARIA.

These are stanzas from the close of Canto III. of *Don Juan*.

LINE 2. **The spot.** See below, lines 19 and 20.

19-20. **Ravenna** is in the midst of a richly wooded plain which was once covered by the Adriatic.

22. **Boccaccio's lore.** A reference to the story of *Anastasio degli Honesti*, or *Onesti*, in the Decameron of Boccaccio. Upon this tale Dryden founded his poem, *Theodore and Honoria*. The scene of the story is a pine wood just outside the city of Ravenna.

29. **Spectre huntsman.** The following is Boccaccio's synopsis of the novel:—

Anastasio, a gentleman of the family of the Onesti, by loving the daughter to Paolo Traversario, lavishly wasted a great part of his substance without receiving any love of her again. By persuasion of some of his kindred and friends, he went to a country dwelling of his at Chiassi, where he saw a knight desperately pursue a young damsel, whom he slew, and afterward gave her to be devoured by his hounds. Anastasio invited his friends, and her also whom he so dearly loved, to take part of a dinner with him, who likewise saw the same damsel so torn in pieces which, his unkind love perceiving, and fearing lest the like ill-fortune should happen to her, she accepted Anastasio to be her husband.

49. **Nero** perished by his own hand.

NOTES TO MAZEPPA.

This poem has its basis in historic fact. Jan Mazeppa, born about 1645, was the son of a noble family, but was without property. He therefore entered the service of the king of Poland, John Casimir. Here he became entangled in an intrigue with the wife of a Polish nobleman, who caused Mazeppa to be stripped and bound to his own horse — not a wild horse — which carried him to his own home. Overcome with shame at his public disgrace, Mazeppa fled to Ukraine, where he joined the Cossacks, and by his bravery and strength of character he attained distinction among them and was chosen their hetman in 1687. Later he came into favor with Peter the Great, who, in addition to other marks of distinction, named him Prince of Ukraine. When Russia curtailed the freedom of the Cossacks, Mazeppa undertook to throw off the Russian yoke, and to do this, made overtures to Charles XII. of Sweden. These and other treasonable designs were discovered and many of Mazeppa's friends were put to death. He himself joined Charles XII. and was with him in the battle of Pultowa. After this disaster to Charles, Mazeppa fled to Bender, where he died in 1709. Besides this poem of Byron's, Mazeppa's story has been the subject of novels, plays, of a historical work, of a composition by Liszt, and of two paintings by the artist Horace Vernet.

It will be seen that Byron has dealt very freely with the details of this story, just as he did in "The Prisoner of Chillon." This is partly due to the source from which the poet drew his information. The passages which Byron quoted in the advertisement to the poem when published, contained some of the same errors that are to be found in the poem. The passages referred to are from Voltaire's "History of Charles XII." Other details Byron varied to satisfy his love of the wildly romantic.

1. **Pultowa's day.** The day of the disaster to the forces of Charles XII. at Pultowa or Pultova. The town contains a monument commemorating the victory of Peter the Great, while three miles away there is a mound surmounted by a cross known as the "Swedish Tomb."

3. **Slaughtered army.** The army consisted of 30,000 men. About half of this number were either slain or captured. Most of the

remainder fled in a direction opposite to that taken by Charles, who was accompanied by 500 cavalrymen.

8. **Moscow's walls.** Moscow was then the capital of Russia.

9. **Until a day, etc.** This and following lines refer to the burning of Moscow by the Russians during the campaign of Napoleon against Russia in 1812. The French forces, compelled to retreat, were well-nigh destroyed by cold, famine, and the pursuing Russians.

23. **His horse, etc.** "The king, fleeing and followed, had his horse shot from under him. Colonel Gieta, wounded and fainting from loss of blood, gave up his own. Thus this conqueror, who could not endure the saddle during the battle, was remounted twice during his flight." — Voltaire's "History of Charles XII."

30. **A king must lay, etc.** "To aggravate his disgrace, he (Charles XII.) lost his way in a wood during the night; thus, his courage being no longer able to supply his lost strength, the pain of his wounds being more unendurable through fatigue, and his horse having fallen from exhaustion, he rested several hours at the foot of a tree, in danger of being surprised at any moment by his conquerors, who were seeking him everywhere." — Voltaire's "History of Charles XII."

56. **The Ukraine's hetman.** Hetman is a Polish word, signifying commander-in-chief. The Ukraine is a district lying along the Dneiper, forming what is called Little Russia. The word originally meant a frontier.

58. **The Cossack Prince.** Mazeppa. See introductory note above.

104. **Bucephalus.** The favorite horse of Alexander the Great, king of Macedonia. Both horse and master play a prominent part in the romance literature of the Middle Ages.

105. **All Sythia's fame.** Sythia is a name given by the ancients to what is now southern Russia. It was inhabited by a wild roving people, noted for their horsemanship.

116. **Swift Borysthenes.** The Greek name for what is now the Dneiper.

126. **My seventy years.** Mazeppa was about sixty-five years of age at this time.

135. **Warsaw's diet.** Warsaw was the capital of Poland; the diet, its general assembly.

151. **Mimers.** Rude dramatic representations of a comic char-

acter, dating from the time of the Greeks. Much in favor for fête-days.

155. **A certain Palatine.** All accounts of Mazeppa refer to this person simply as a Polish nobleman or gentleman.

157. **A salt or silver mine.** "This comparison of a salt mine may, perhaps, be permitted to a Pole, as the wealth of his country consists greatly in salt mines." — Byron.

354. **'Sdeath!** Shortened form of *by His Death*, an oath common in the 16th and 17th centuries.

434. **The Tartars.** A wild and warlike race of Mongolians who overran southeastern Russia and Hungary in the 13th century, a large number of them settling along the Volga. After more than two centuries, they fled back to Asia. For a thrilling and romantic account of their flight, see De Quincey's "Flight of a Tartar Tribe."

437. **The Spahi** was a Turkish cavalryman.

619. **Ignis-fatuus.** See note on line 35, "Prisoner of Chillon."

664. **Werst or verst** is a Russian measure of distance, nearly corresponding to the kilometer, or about three-eighths of a mile.

738. **Wassail**, wine. Cf. "Macbeth," I. VII.,

"His two chamberlains
Will I with wine and wassail so convince."

858. **Welcome for a river.** Charles XII., with Mazeppa and their few hundred followers fled to the Borysthenes, or Dnieper, which river they swam. Thence they proceeded across a desolate stretch of country until they reached Bender, a town in Turkish territory, where they were received with hospitality by the Pasha. Here Mazeppa contracted a disease from which he died. Charles succeeded in getting back again to his kingdom.

QUESTIONS ON MAZEPPA.

I

1. What is there in this stanza that arouses interest in the story to follow?

2. Judging from the latter part of this stanza, what was Byron's attitude toward Napoleon?

3. What kind of story does this first stanza lead us to expect?

II

4. What is the nature of the poet's feelings for Charles — sympathetic or otherwise? Reason for answer.

5. How do the loyalty and sacrifices of his followers affect our sympathy for Charles?

6. What human qualities worthy of admiration are illustrated in this stanza?

7. By what means other than his personal traits, does the author arouse our interest in Charles?

8. How far is this characterization of Charles historically correct?

III

9. In what way were the remaining followers of Charles chivalrous?

10. How many of these first stanzas are purely introductory?

11. Point out the various steps in this introduction.

12. By what means does the author draw attention to Mazeppa?

13. What things told of Mazeppa give him a sympathetic place in our minds?

14. What qualities of the master are suggested by the characterization of the steed?

IV

15. What additional traits of Mazeppa's character are given here?

16. What indications are there in this and the preceding stanza that Mazeppa and not Charles is the central figure in the story?

17. Why does he hesitate to tell his tale.

18. Recapitulate the circumstances under which Mazeppa tells his story.

19. Point out what things are essentially romantic about this setting.

20. Is there anything in this introduction to his story to suggest the nature of the tale?

21. Have we had any previous hint that Mazeppa was so old?

22. Does this age seem inconsistent with the facts given about Mazeppa? Reason for answer.

23. What contrasts are suggested in this stanza?

24. How much interest do we have in Casimir? Why no more?

25. What significance in the reference to the poet who would not flatter?

26. Why is the count made so uninteresting in character?

V

27. What purpose in the contrast between Mazeppa in his earlier years and now?

28. Which Mazeppa is more admirable, that of youth or that of old age? Why?

29. Which is more truly romantic? Point out romantic characteristics in both.

30. Compare the changes wrought in Mazeppa's appearance with the transformation in the Prisoner of Chillon. What likeness and differences do you find?

31. In what ways is Theresa made interesting?

32. Do you find things that detract from your opinion of her, if so, what?

33. Is Mazeppa consistent throughout in the tone of his characterization of Theresa?

34. Is there anything in Mazeppa's love for Theresa that calls for our respect?

VI

35. Do you find things in this stanza that seem inconsistent with the character of Mazeppa?

36. Does the author arouse our sympathy for the lovers in the first part of this stanza?

37. At just what point do we begin to feel for them?

38. What observations of the speaker seriously lessen our respect for his love of Theresa?

VII

39. Is the tone of the narrative here dignified? Reason for answer.

40. What lines can you find in this and the preceding stanza that have parallels in Chillon?

VIII

41. What touches of flippancy are to be found in this stanza?

42. Is there anything here that adds to the poem?

43. What is there that detracts?

44. Is there any preparation for the tragedy that follows? Pass criticism upon these last three stanzas.

IX

45. Wherein does the author depart from the true story of Mazeppa? With what effect?

46. Point out the dramatic qualities of this stanza.

47. Distinguish between the dramatic and vivid characteristics.

X

48. What is it that makes the account vivid here — picturesqueness, intensity of feeling, or the rapidity with which the details are given?

49. What is the effect of the reference to the "savage laughter"?

50. What incidents here reveal Mazeppa's character?

51. What are the qualities of character here portrayed?

52. Is this account of Mazeppa's vengeance an essential element of the story or a digression?

53. Why is it given here? What is its effect?

54. What information does this stanza give with respect to the personal feelings of the author?

XI

55. Show wherein the descriptive element is in harmony with the nature of the story.

56. What effect is produced by mention of the "scarce seen battlement"?

57. What feeling does the account here awaken in the reader?

58. Explain how the author makes the narrative so simple; so forcible.

XII

59. What is there unusual in the author's description of the effect of frost upon the forest?

60. What is his purpose in giving a gruesome aspect to the scenery here?

61. What effect is produced by the account that follows?

62. Which is more vivid, the nature picture, or the account of the pursuit by the wolves?

63. Comment on the strength or weakness of the comparisons with which the stanza closes.

64. What elements in this stanza are essentially romantic?

XIII

65. What is the nature of the descriptions in this stanza, subjective or objective?

66. Explain the difference in effect between subjective and objective description.

67. What lines in this stanza may apply to the author as well as to Mazeppa?

68. Compare this stanza with stanzas VIII and IX of the Prisoner of Chillon, pointing out elements of likeness and difference?

69. What elements of Mazeppa's character are shown in the last part of this stanza?

XIV

70. Compare this stanza with stanza X of the Prisoner of Chillon. What likenesses do you discover?

71. How much time has elapsed since the ride began?

72. What is there wildly romantic about this scene?

73. Does this stanza add to or take from the horror of the ride?

XV

74. What is the nature of the description in this stanza? Compare with stanza XIII.

75. Does this stanza in any way mark the nearing end of the awful ride? If so, why?

76. What is there in the stanza that leads us to expect that Mazeppa will be rescued?

XVI

77. What are we led to expect from the beginning of this stanza?

78. Which predominates here, description, narration, or exposition? Find examples of each.

79. What effect is produced by the closing lines?

XVII

80. By what means is the desolateness of the scene emphasized?
81. What elements make the first part of this stanza vivid?
82. Of what value is the account of the "thousand horse" to the story as a whole?
83. Distinguish between the description and the exposition in the second half of this stanza.
84. What is Mazeppa's mental condition? Describe it.
85. What is the nature of the feelings with which the account here inspires the reader?

XVIII

86. What is the author's purpose in giving the incident of the raven?
87. Is vividness here attained by the rapidity with which details are given, or by holding the picture before us?
88. What is the effect of the introduction of the "lovely star"?
89. Byron is a master in the portrayal of what kind of feelings?

XIX

90. What effect is produced by the abrupt transition from the preceding scene to the one portrayed here?
91. What is the value of the contrast between the two scenes?
92. What is the poet's purpose in introducing the Cossack maid?
93. Compare the portrayal of the Cossack maid and the portrayal of Theresa early in the poem with respect to tone, to feeling.
94. What purpose has the poet in giving us this sympathetic account of the maid?

XX

95. Does the author wish us to understand that the maid became Mazeppa's wife? Reasons for answer.
96. What is the lesson that Mazeppa draws from his story?
97. What purpose has he in drawing a lesson from it?
98. What relation do the last fifteen lines bear to the poem?
99. Are we content to know nothing more about the fate of Charles and Mazeppa? Give reason for answer.

UNIVERSITY OF ILLINOIS-URBANA



3 0112 065644129